

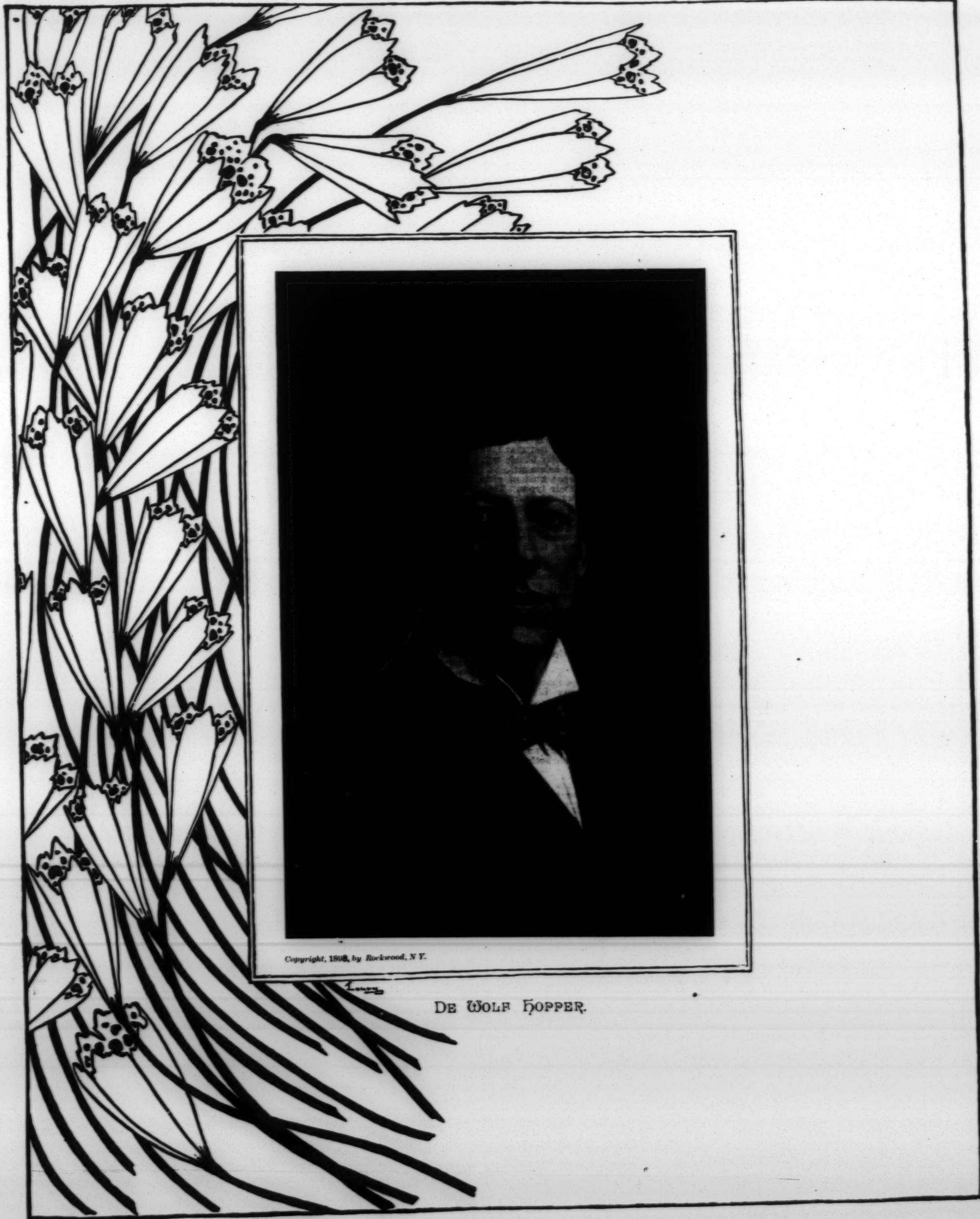
TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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GOWNS OF THE STAGE.

Some of the most artistic gowns seen in opera this year are worn by Lulu Glaser in *The Little Corporal*. They were designed and made by Stern. Perhaps the prettiest is the robe of pink *crêpe de chêne* worn in the second act. It is a loose, clinging princesse gown, the lining of the skirt of



Miss Martinot's Evening Gown

yellow silk, under the pink *crêpe* producing a particularly delicate color effect. The front of the dress from the bust down is of cloth of gold, embroidered with turquoise beads. The bolero jacket is finished with gold drop fringe and is also heavily embroidered.

Lulu Glaser in *The Little Corporal*.

Sadie Martinot wears a coat in *The Turtle* which is from one of the newest models and is made with a train measuring a yard in length—a decided novelty. It is of tan Melton cloth lined with white satin, with belt, revers and cuffs of violet velvet. There is a stunning belt buckle of rhinestones and the buttons are of the same stones combined with the velvet. The coat is half fitting in the front.



Miss Martinot's evening gown is of lavender taffeta, with an overdress of Brussels lace. The skirt is made with a

cuff. The sleeves hang in folds from the elbow to below the knee, the length being graduated in front to show the long, tight under sleeve of the gold cloth, finished with a flaring cuff.

The second dress is of white *crêpe de chêne*, delicately embroidered, the skirt being very full and reaching the ankles. The Gretchen bodice is cut low and finished with a tucker. With this Miss Glaser wears a fichu of white muslin edged with a fine pleating. The bishop sleeves are very full at the top and are gathered to the wrist. A scarf of soft liberty silk is worn about the waist.



Sadie Martinot's Novel Coat.

slight train. The bodice is low cut and sleeveless, and is worn over a chemisette of white chiffon spangled with crystal.

K. M.

DEATH OF JOSEPH NORTON IRELAND.

Joseph Norton Ireland, the dramatic historian, died on Dec. 29, in Bridgeport, Conn. Born in this city on April 24, 1817, he was the son of Joseph Ireland, whose forefather, Thomas, had been one of the original patentees of Hempstead, Long Island, in 1644. His education was received in a private school here and in Bedford, N. Y. He engaged in business in this city until 1853, when he retired from active work and removed to Bridgeport, where his home had been ever since.

Interested always in the people of the stage, he commenced in 1853 to contribute theatrical articles of historical and biographical value to the columns of the *New York Mirror*, using the signature "H. N. D." This series of writings, continued later in the *New York Times*, formed practically the basis for the work by which his name is best known, "Records of the New York Stage from 1750 to 1860." This invaluable contribution to the history of the drama in America, published in this city in a limited edition of two volumes in 1868, is still in constant demand by collectors of stage literature, and bidding runs high whenever a copy is offered for sale. His own copy, the author extra-illustrated at great expense and by untiring research until its pages were enriched by more than 2,500 portraits and autographs of actors, authors or musicians, by pictures of historic playhouses, and by rare programmes. Mr. Ireland wrote also "Memories of Mrs. Duff," published in Boston in 1882; "A Memoir of the Professional Life of Thomas Apthorpe Cooper," and numerous contributions to "Actors and Actresses of Great Britain and the United States," issued in five volumes in New York in 1886.

He is survived by a widow and an adopted daughter, the wife of Major W. W. Starr. Mr. Ireland was an honorary member of The Players and a member of the Dunlap Society.

CHRISTMAS AT THE FORREST HOME.

The old players who have the good fortune to be guests at the Edwin Forrest Home made merry on Christmas Day in their own time-honored fashion. Long before the festival arrived, the gardener began his work of collecting the brightest sprigs of evergreen, the choicest bits of holly and the largest bunches of climbing ivy that were to be found on the place. These were converted into wreaths and ropes for the interior decoration of the old colonial mansion.

According to custom, the first holly wreath was placed at the base of the marble statue of Forrest in the character of Coriolanus. Then over doors and windows, from chandeliers and mantels the graceful festoons of evergreen were hung. Every corner of the stately house was brightened by some emblem of Yuletide joy.

When dinner was announced the venerable players of seasons past took their places around the beautifully decorated table and enjoyed a repast that was quite worthy of the occasion and the company. On the walls above them hung the portraits of Edwin Forrest and his mother—the silent host and hostess whose hospitality never fails.

There were toasts and merry speeches, then, and plentiful laughter to insure good digestion; but in the midst of the Christmas cheer and mirth there came to every heart a sincere feeling of gratefulness to Edwin Forrest and a silent tribute to his memory.

DIGBY BELL'S NEW PRODUCTION.

On Saturday Digby Bell closed his tour in The Hoosier Doctor, at Columbus, Ohio. He will return to New York to put in rehearsal Mrs. Frances Hodgson Burnett's new comedy-drama, Joe Hurst, Gentleman, for production in Washington, D. C., on Feb. 27. The same care will be exercised in casting the new play as that which characterized the production of The Hoosier Doctor.

THE MATINEE GIRL.

I have a special wire from Chicago telling me that the Mansfield baby has been photographed, and that it is the very image of its dad.

If I succeed in getting one of the pictures I am going to start a collection. I don't know yet whether I shall call it "Famous Babies of Great Stars," or "Star Babies of Famous Actors."

Gradually I will accumulate the Navarro baby—which they say is a stunner—the Robson baby—another peach—and by-and-by, when I get about a dozen, I'll begin to get exclusive and refuse babies unless they have a dramatic lineage.

And by that time lots of theatrical folks who have concealed their babies with the idea that it takes away from their prestige to be suspected of having families, will trot out unsuspected hostages to fortune and will ask me to please have them hung on the sky line.

But just now I want to mention emphatically that I don't want any of those photos showing the baby without clothes sitting on a fur rug.

There always comes a time in a mother's life when she is seized with a wild desire to denude her helpless little one of clothing and have it photographed smiling shamelessly on the world.

Of course the child would kick if it knew what was taking place, but it only has a dim idea that this is some new sort of game, and it tries to look happy.

Later in life, when it sees that photograph, it will be mad clear through. So when you are having your baby photographed for the Matinee Girl's collection, please leave its make-up on. I don't want any great actors coming in to see me when I am an old lady and being seized with mad regrets at seeing themselves on the wall clothed in a sunny smile with a fur rug as a background.

I know two young women who were the happiest things in New York the day after Susanne Adams made her successful debut in opera as Juliet.

They were Miss Adams' sisters, and they had been waiting for that night for all the years that the little girl has been abroad studying faithfully, as her performance at the Metropolitan testified.

A great deal of life must be lived on a night like that—an operatic debut on which so much depends after all the hoping and praying and waiting.

An actor works gradually onward to his success; his fame sprouts and grows and strengthens from a sapling to a strong tree; but the singer bursts into beautiful bloom a success to the ear and to the eye and the intelligence, or else, pif—goes out like a candle with a little sputter.

The Columbia College boys are preparing a corking little comedietta, *The Runaway Boy*, which they will give shortly, and which is one of the cleverest things they have yet done.

If it were not for the Columbia College Association, amateur dramatics might be said to have died out completely in this city. It seems odd, for there certainly is more fun in rehearsing and giving amateur plays than in the various silly things that society does to while away the time.

Even Brooklyn, the native birth of the am-

ateur, refuses to uphold the art that so long flourished there.

I have always held that there is nothing more thoroughly enjoyable than a really bad amateur performance, especially if it's some kind of an antique play where the actors wear tights and helmets, carry spears, and talk in blank verse.

And the audience thinks it is having all the fun; but there is quite as much going on among the actors themselves. Of course the college boys get more fun out of it than most people, and there is nothing that so tickles a big six-footer, with hands and feet that take special sizes, as to put on a curly blonde wig, squeeze into a corset and play he's a girl.

I often have wondered what kind of girls these college actors use as their types. They must have an island somewhere where they raise them specially, for no one ever saw a girl who acted like the girl as acted by the college boy.

For instance, she never stands straight. Between the discomfort of being laced in and padded out, and the desire to appear feminine, the impersonator crowds himself down into his high-heeled slippers and then waggles his head from side to side in a way that no girl that ever lived on land or sea ever could if she practiced for a year.

The skirt dancers do better, for here they have only to smile without talking and manipulate their draperies gracefully, and the stunning get-ups they have made for these occasions are quite as genuine articles as the skirts worn by women dancers.

Who can ever forget Tom Kelly and Billy Bull, and all those other boys that used to do Carmenita dances and Letty Lind dances over at the Berkeley Lyceum?

It was a treat to see them amid storms of applause catching bouquets thrown over the footlights with a low curve from the ushers.

Yes, I think, after all, that a college show in which these queer, husky-voiced girls appear is even funnier than a bad amateur performance.

Cissy Loftus seems to me to be what I should call a typical drawing room performer. I saw her at the Casino last week giving her clever little "imitations," in which she gave us an Anna Held—or was it Phyllis Rankin—who was far more charming than either of the ladies themelves.

A theatre seems too big for the fineness of Miss Loftus' art. It is so full of delicate little shadings and effects in voice and gesture that one feels as though one should be at closer range in order to thoroughly appreciate it all.

To my mind, Cissy Loftus giving an imitation of herself is much prettier than all the others. And I think, if some one would put her in a play—fit her with lines, and actions, and scenes, as clever playwrights do nowadays, that we should have one of the most interesting actresses of the time in this little wisp of a girl who seems scared by the footlights.

The young woman who is doing the "Babaiyat" in drawing rooms, wearing a classic robe and soft slippers bound about her ankles like sandals, is also good to see and hear.

It is always pleasing to record success, but in these days of stage exposés and unpleasant advertising methods it is nice to see that daintiness and refinement in art are appreciated, as they surely are, in the music hall as well as in the drawing room.

Now it has leaked out that May Irwin gave a box of cigars to each man in her company as a Christmas gift. But I understand that she hasn't dared to ask what they did with them. Who was it that said we should never look a gift cigar in the mouth—especially if a woman bought it? It was a man who said that, we may be sure.

Men are so jealous of the advance we

women are making and the vast strides we are taking into the realms of poetry, art and literature!

Only a week or two ago I made some simple little mistake in this column, and I received a note in a disguised masculine hand. It said: "My Dear Matinee Girl, this is the ninth mistake in your dates that I have noticed in the last three weeks. You had better look out or people will get on to you."

That was clearly the emanation of a diseased brain. That was just an ordinary, bad tempered man whom I roasted for the manner in which he acted at a matinee. It turned out he didn't play that day. It was his understudy.

Looking through some old theatrical photographs in a studio popular with the people of the stage, I came upon several showing some of the howling beauties of comic opera in gowns that were fashionable fifteen or twenty years ago.

They were sights! And for no reason except that styles in sleeves and skirts and hats have changed so since the good old days—the palmy days, I believe they are called.

Well, I was distinctly glad that little Willie wasn't in so far as those times were concerned. I suppose life was just as sweet when you wore a few pounds of hair in a net at the nape of your neck and cut your hair like a Shetland pony's across the forehead.

But if I were a howling beauty, with my name in all the magazines attached to face powder and cold cream "ads," I'd offer a prize for every one of those old-time photos in existence, and then I'd take them home and burn them quietly and sadly in the gas log.

Last week Colonel Ochiltree had some fine grouse sent him from a famous English preserve, and with his usual generosity he sent a pair of the birds to a friend of his.

She wished to make them part of a special little dinner—one of those dinners that live in one's memory months after they are eaten for the reason of their poetic choice of dishes and perfect cooking—so to accompany the birds she wished to have some very excellent currant jelly.

The ordinary standard makes would not do. She wished something superlatively fine. So she visited a gorgeous Broadway establishment, where one pays a quarter each for tomatoes and a dollar a stalk for asparagus at certain seasons of the year.

She told the clerk what she wished, and he took down a glass of jelly from a shelf and placed it before his customer. It didn't look specially good, so she asked him somewhat nervously if he could guarantee it.

The clerk pointed to a label on the side of the glass. It said, "Made by Mrs. J. McGuggin, Brooklyn, N. Y."

The customer was mild-mannered and easily frightened and he took advantage of it. "Guarantee?" he said with a curling lip (she told me she actually saw his lip curl). "We don't have to guarantee Mrs. McGuggin's jelly. Her name is enough."

"But I have never heard of her," said the mild-mannered woman, "and I want something specially nice. If you will say you guarantee it to be of first-class quality—"

"Madame," said the clerk haughtily, "we do not have to guarantee this lady's jelly. This lady, Madame—has a reputation."

"Oh, I have no doubt of that, I'm sure," broke in the customer with a heightened color: "I am not questioning the lady's reputation: it was the jelly—I assure you. You may put up a glass."

She took it away in confusion, the clerk still glowering in his chivalric frenzy for the unknown McGuggin, whose jelly unfortunately turned out to be far inferior to that made by ordinary manufacturers, upon whom the breath of scandal has probably blown until it is tired.

THE MATINEE GIRL.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Jan. 7.

John Drew had a second week at the Montauk in *The Liars*. Colonel Sinn next gives a return date to William H. Crane, who cancels a week of Southern one-night stands in order to produce *The Head of the Family*, to fill the void left by the cancellation of Julia Arthur's engagement. Marcella Sembrich was heard at the Academy of Music on Tuesday night in *The Barber of Seville*, supported by a cast from the Metropolitan Opera House. Madame Sembrich was in fine voice and excellent spirits. An audience of good size was present. The advance sale was less than \$3,000, the total "take" not reaching quite \$4,000. Lohengrin is announced for 16, with Emma Eames featured. The local direction of these two performances is assumed by the Measra Flynn.

For the second week of the resumed season at the Amphion The Royal Box was the feature. Mr. Coghlan was not in evidence on Monday night, his part of Clarence being assumed on short notice by Andrew Robson, who acquitted himself with much credit. The production was otherwise the same as when seen down town fortnight ago. Manager Clarence Fleming next has Jefferson De Angelis in *The Jolly Musketeer*.

The Columbia stage has been given up to Hotel Topsy Turvy. Though Manager Sinn, with his proverbial insistence for original casts, secured the presence of Marie Dressier, Eddie Foy, and others identified with its career in New York, Brooklyn has not been captivated by it. Shenandoah is underlined.

That the potency of Clara Morris' emotional acting is as great as ever was well demonstrated at the Park Theatre, where Miss Merton was wept over and applauded by a series of intensely interested audiences. The support in the main was satisfying, comprising F. C. Harrington, Emily Dodd, William Beach, Carrie Stayley, Robert Whittier, Juliette de Grignan, Nellie Greble, and Mollie Revel. Kata Claxton, for the third week of her managerial term, will produce *Cyrano de Bergerac*, with herself as Roxane, and Edward Dawson in the title-role.

What Happened to Jones tickled the fancy of patrons at the Grand Opera House. Manager Frank Dicks next has on view *The Evil Eye*.

A Female Drummer was the attraction at the Bijou. Johnstone Bennett makes several points during the play that are really clever satire and are deservedly applauded. Her support comprises many notable names. Oscar Figman made much fun in a carefully studied travesty on a typical effeminate floor walker. Manager Harry C. Kennedy has Joseph Murphy to follow in Anna Rhue and The Kerry Gow.

Hyde and Behman's offered an olio of high grade, the principal feature being the delightful grade of Felix Morris, as shown in *The Vagabond*. Al. Leach and the Three Rosebuds have repeated their big hit here of some weeks ago. Mlle. Romboella's interesting sand pictures, Willard Simms' praiseworthy imitations, Willis and Loretto in a good sketch, Kelly and Beno, Ben Harney, and O'Donnell and Harlan, were the others on the bill. Mr. and Mrs. Sidney Drew are next week's headliners.

The Gaiety prospered with a week of vaudeville rendered by Helene Mora, McIntyre and Heath, Canfield and Carleton, Hayes and Lytton, Charles R. Sweet, A. D. Robbins, also Adams, Casey and Howard. Manager Bennett Wilson will offer Superba on Monday.

Jermon's Black Crook co. filled the Star, where the audiences are again of large size, the fear of a catastrophe from the threatened fall of the Rothschild Building across the street being now averted by its rapid demolition. Sam Devere's co. are the next tenants here.

The Land of the Living received the patronage of Dutchattat at the Lyceum, where Alone in London will be the next offering.

The Empire had scant room for late comers wishing to see the Broadway Burlesquers, who retire in favor of Jermon's Black Crook co.

The Casino Girls capered profitably at the Unique. Underlined are Roeber and Crane Brothers' co.

The Brooklyn Music Hall had as its headliner Corinne Kimball. This resort claims to have increased its attendance through novel advertising, a recent eccentric feature of which is the so-called ladies' matinees, at which, it is asserted, no patrons of the male sex are allowed to enter the building. Maco's City Club are the ensuing billing.

The Novelty, after its brief term of activity, has apparently settled back into another period of lethargy. Current gossip has it that the Brooklyn Institute is on a still hunt to acquire control of the capital stock of the Academy of Music, its purpose being to devote its auditorium to the uses and advancement of the institute members. Another "ghost" story concerning a new theatre with roof garden attachment, this time to be located at Broadway and Flushing Avenue, the cost being put at \$175,000, was sprung in the local papers on Friday.

SCHENCK COOPER.

MILWAUKEE.

The steadily increasing patronage at the Academy testifies to the growing popularity of the excellent Thanouser-Hatch Stock co. Another artistic success was achieved 2, when a highly finished performance of Friends was given before a crowded house. Lucius Henderson appeared in his original character of Adriana Karsie, and did most effective work, the part calling for a display of skill as a pianist to which Mr. Henderson was fully equal. Eugene Moore was especially good as John Paden, the poet, and Frank B. Hatch contributed one of his very clever character impersonations as Paden, Sr. William Yerance, in the exacting role of Hans Otto, drew a realistic picture of the character, his acting being exceedingly powerful and impressive without in the least overstepping the bounds of moderation and accuracy. Irving Brooks sustained the role of Harold Hunting with pronounced success, and Gertrude Homan displayed her attractions to advantage as Jennie Merryweather. Alberta Gallatin impersonated Marguerite, the opera singer, to the life, her personal charms and grace imparting a refinement and ease well suited to the character. Meta Brittain, Lulu Hastings, and Samuel Lewis did full justice to lesser roles. The production was provided with suitable scenery and accessories, and met with the warmest approval. Young Mr. Winthrop 9-15.

The Salisbury Stock co. gave an excellent performance of *The Crust of Society* at the Davidson 1 to a packed house. The piece is well suited to the capabilities of the co. and in many respects was one of the very best productions yet offered by this popular organization. As Oliver St. Aubyn, Benjamin Howard was cast in a role particularly adapted to him, and sustained the character with dignity and force. The role of Captain Northcote offered exceptional opportunities to Francis Byrne, and he proved himself fully equal to the requirements of the part, his performance being the best he has yet given during the engagement. Charles Dade was entirely satisfactory as Cavendish Comyns, and John W. Burton gave a good conception of Colchester. James Carew was conspicuous for his conscientious work in a minor role, and Charles Ray likewise handled a small part faithfully. May Louise Aigen scored another triumphant hit as Mrs. Chapel, indicating the complex nature of the woman with subtle art. As Mrs. Echo, Adelie Block confirmed the pleasing impression she created upon her first appearance last week, winning universal favor by her clever and artistic conception of the role, and general admiration by virtue of her personal charms and beauty. Ella Marle gave an effective portrayal of Lady Downe. Eleanor Robson was uncommonly sweet and refreshing as Violet Esmond, and Ethelyn Palmer, though relegated to the small part of Nathalie, played it with the fidelity and care which characterize all this clever young artist's work. The stage settings were adequate to the

demands, and the audience was thoroughly pleased. *Saints and Sinners* 8-14.

The Russell Brothers opened at the Bijou 1 to a big house in their musical comedy entitled *Maids to Order*. The performance consisted chiefly of specialties contributed by various clever members of the co. The popular stars themselves were very warmly received, and provoked much merriment and applause. George Leslie's dancing scored a hit, the songs of Lillian Heckler, Thomas Wood, and Bernard Dillen were greatly enjoyed, and many other original acts were introduced with marked success. The production has pretty scenery and costumes, is plentifully supplied with tuneful and catchy music, and as a mirth-provoker proved an unqualified success. Thomas E. Shea in *The Man-o'-War's Man* 8-14.

An overflowing audience greeted Clifford and Huth in *A High-Born Lady* at the Alhambra 1, and found plenty of amusement in the farcical exaggeration, which is interpreted with great zest by a capable co. Maud Huth was very taking in the title-role, and Billy Clifford caused much amusement in his part of the dude. Harry E. Fisher played an Irish part well, and Samuel J. Adams as a hypnotic physician appeared to advantage. Joseph J. Carroll did good work, and the dancing of the Esther Sisters pleased. The performance is full of enlivening comedy, and apparently gave satisfaction. The Air Ship 8-14.

Hans Lonei was given by the German Stock co. at the Pabst 1. *Mädchen Traum* is announced 4, and *The Orphan of Lowood* (a German adaption of Jane Eyre) will be presented 8. The Milwaukee Elstreddorf took place at the Pabst Theatre 2. The great Welsh festival attracted many visitors from outside points, and was in every respect a gratifying success.

C. L. N. NORRIS.

BUFFALO.

Henry Miller played an engagement at the Star Dec. 29-31. *Heartsease* and *The Master* were given.

Way Down East packed the Star 2-7. The story of the play is not new, nor is there anything especially remarkable about the performance; yet the simplicity and realism that prevail throughout the play were sufficient to make it entertaining. The play was well mounted and produced by a capable co. Odell Williams played the role of Squire Bartlett naturally, and Phoebe Davies made a deep impression as Anna Moore. In *A Woman's Power* 9. The Telephone Girl 10, 11. *A Reign of Error* 12-14.

The New Year's offering at the Lyceum was *You've Seen Smith*, and Smith and his jolly companions were welcomed by unusually large audiences during the week. Davis and Kaugh state on the programme that it is "not a play but an entertainment," and with that explanation the Lyceum patrons seemed quite content. It is simply a farce-comedy with plenty of action and many good specialties. The Harvey Sisters, the Daily Sisters, Joe Natu, Jack Tucker, Bobby Mack, Sylvia Holt, Eva Williams, James Dolan and Ida Lenhart made things lively during the performances. Ward and Vokes 9-14.

During the recent engagement of Hotel Topsy Turvy in this city Eddie Foy severely sprained his ankle in the first act of that play. He stoically continued throughout the performance, but was unable to appear at night. It looked for a time as if it would be necessary to dismiss the audience at the evening performance, but Frank Smithson finally determined to take Foy's place. With an understudy in Mr. Smithson's part, Beatrice Mackenzie in Belle Thornton's part, and Miss Norwood assuming the role usually played by Miss Mackenzie, the performance was given without particularly good results. It is only just to say that under the circumstances Mr. Smithson did pretty well as the clown.

I received my new credentials for '99 in due season. I am not ordinarily superstitious; but you will please take notice that the credentials arrived on a Friday and are numbered 13, and if you find it possible to arrange next year so that a different number falls to my lot, you will confer a favor.

Claire Agnew has left *A Day and a Night* temporarily. Miss Agnew's mother is very ill and she has hastened to her side. Mary Post has replaced Anita Austin with The Telephone Girl co.

Sophia Allen, a member of a musical team playing in this city, met with a serious accident recently. She slipped on an icy pavement and sustained a severe fracture just above her ankle. She will bring suit against the city to recover damages due as the result of her injuries.

The sale of seats for Buffalo's short season of grand opera by the Ellis Opera co. opened 5, and a lively competition was the result. In all probability the series of operas will be eminently successful from a pecuniary standpoint.

In *A Woman's Power*, which is to be presented at the Star 9, is the work of a Buffalo author, and this will be its first presentation on any stage. A competent cast has been secured.

Annie Lloyd has replaced Gertie Gilson in *The Have You Seen Smith* co. Miss Lloyd is introducing her singing and dancing specialty.

Uncle Tom's Cabin will be presented at Music Hall 9-14 by Al. W. Martin's co., headed by Milt Barlow.

Joseph Coyne has been engaged to originate the principal comedy role in Charles H. Hoyt's new farce, *A Dog in the Manger*, and William De Vere and Louise Gunning are selected for prominent parts. W. H. Currie, who will devote his time largely to executive work for Hoyt and McKee, has retired temporarily from *A Day and a Night* co. to give his attention to preparations for the new production.

RENNOLD WOLF.

KANSAS CITY.

Sixty-six thousand people were present at the three concerts Jan. 2 at Convention Hall, the occasion being the opening of this magnificent structure, which was designed to provide for this city a suitable meeting place for conventions or shows of the greatest magnitude. Fifteen thousand can easily be seated, and over 33,000 people were seated and standing in the building at the evening concert. It is suitable for national conventions, horse shows, athletic carnivals or any similar gatherings, and is completed by popular subscription without a dollar of debt encumbering it. The Commercial Club, which has backed it, is the leading business organization of the city, and J. P. Loomas, who has long had charge of the familiar Priests of Pallas parades, has been selected as the manager. Kansas City is now ready for the biggest things that travel, as this building, together with our present great hotel accommodations, will take care of the biggest crowds that may assemble.

The Frawley Stock co., which made an exceedingly strong impression at the commencement of the present season, returned 2-7 to the Coates Opera House, and although the personnel of the co. has been changed in some cases since then the strength still remains and the performances of the various pieces produced were in every way high class and warranted the excellent attendance they attracted. The opening offering was *The Dancing Girl*. Mr. Frawley played the Duke of Guisebury in splendid manner, and Frank Mathieu, Sam Edwards, Florence Roberts, Georgia Welles, and Eleanor Carey played with excellent effect. The rest of the week was devoted to productions of *An Unconventional Honey-moon* and *An Enemy of the King*. Blanche Walsh and Melbourne MacDowell 9-14.

A Stranger in New York was the attraction at the Grand Opera House 1-7, and as everybody that could get into the theatre during its previous week's presentation here availed themselves of the opportunity, the piece is certainly not a stranger to Kansas City, and during the present week everybody that missed it on its first engagement here, and a great many of those who did not miss it then, have been crowding to see it. The cast has been changed considerably, and Harry Conroy now has the part of the Stranger and makes a big hit nightly. Harry Gilliford also has a character part in which he is thoroughly artistic and is gaining fame. Anna Boyd is more vivacious and attractive than ever before, and is

the centre of attraction. George Beane also does finely, the usual pretty girls, lively dancing and numerous songs and specialties are introduced to every one's satisfaction, and the farce goes with a swiftness that is very taking. Murray and Mack 8-14.

Darkest Russia, which has had many engagements here in the past, was presented at the Gillies Opera House 1-7 before good sized audiences. The co. was good and the settings excellent. Harry D. Byers as Colonel Cob made a decided hit, and Katherine Willard as Ida did well. Business was excellent.

Work is being pushed and an army of men are employed to form the completion of the new Auditorium building in time for the opening 14. It looks very incomplete at the present time, but every day shows a big change. The Woodward Stock co. will open it with Men and Women.

FRANK B. WILCOX.

JERSEY CITY.

The Evil Eye was the New Year's offering at the Academy of Music 2-7, to fair business. The work is a pantomime-comic-opera-vaudeville. Songs, ballads, dances and numerous interesting specialties are introduced by the many clever members of the co., and a very fair entertainment in the result. The scenery is elaborate and there is lots of it, and some of it had to be cut out on account of a lack of stage room. The costuming is fine. William Balsdell is an excellent light comedian. George Johnson in the title-role is an actor of ability, and plays a disagreeable part with ease and finish. Robert Rosaire and Thomas Elliott as the acrobatic twins are very clever and work hard during the entire three acts. George D. Melville and Edward Caron double up and are excellent. Clara Lavine and Lillian Coleman do all the solo singing. They have fine voices and are competent actresses. One of the best bits in the show is the electric ballet in the last act, which was invented and manipulated by P. C. Armstrong. The dancers had tiny electric bulbs fastened about their bodies from head to foot. They danced freely. At the close of the dance the women were a mass of red, white and blue lights. *The Dawn of Freedom* 9-14. *The Girl from Paris* 16-21.

Jolly George W. Monroe in his new comedy, *Her Majesty the Cook*, commenced a week at the Bijou Theatre 2-7 to big houses, and did very well after that. The play has a fair plot and gives satisfaction, the audience going home well satisfied. Mr. Monroe is as funny as ever and his laugh is spontaneous. His monologue is new and up-to-date, and he makes his part fat. Dorothy Drew does her excellent dances and sings coon songs. John E. Turton is a good singer. The Doherty Sisters are hard workers, and sing and dance and make a hit. Dolly Foster and J. T. McAlpin do a good specialty and respond to four encores. Adelaide Cotton plays the part of an old woman in a careful, typical manner. Hillibon and Gray do a neat singing specialty. Down in Dixie 9-14. *Gayest Manhattan* 16-21.

John E. Langabee, stage machinist of the Academy of Music, is putting in a complete stage and set of scenery in the new parochial school opposite the Academy of Music. The opening of the stage is thirty-five feet.

C. J. Walker, the advance agent of *The Evil Eye*, is a resident of this city, and the engagement of the co. here 1-7 gave him a chance to spend the holidays at home. He did excellent work for the co., aided by his assistant, Willard McGuire.

Clair M. Pattee, who formerly managed the tour of *The Merry World* co., is now business-manager for George Monroe. This is Mr. Pattee's first visit to this city in three years, and when his co. opened at the Bijou Theatre 1, and word went out that Clair was in town, his numerous friends began to swarm around the Bijou, and now his arm is lame from shaking hands.

Police Captain Kelly, of this city, entertained a party of friends here Dec. 29 by taking them to the Bijou Theatre, where a performance of *The Red, White and Blue* was enjoyed.

A large delegation from St. Joseph's Lyceum and the ladies' auxiliary of the same, of this city, attended Andrew Mack's performance of *An Irish Gentleman* at the Academy of Music Dec. 30.

The New Year's Day business at the local playhouses was phenomenally large, S. R. O. at each house.

Manager Soulier, of the Lyric Theatre, Hoboken, entertained the almshouse children at the matinee of *The Silver King* 5.

The management of Paul Gilmore in *The Dawn of Freedom* is presenting a handsome photograph of the star to the lady patrons of the Academy of Music 2-7.

Edgar Trevelle, musical conductor of George Monroe's co., closed his engagement 4.

WALTER C. SMITH.

DENVER.

The fact that the Ward-James-Kidder combination did such an excellent business at the Broadway Theatre week of Dec. 25 in gratifying both to their management and the public as well. This very excellent co. played here to a business close on to \$9,000 for the week. The engagement of the James-Warde-Kidder co. has been an interesting and enjoyable one from every standpoint. The repertoire presented embraced The School for Scandal, Hamlet, Othello, and Macbeth, and conclusively demonstrated that Shakespeare still appeals to intelligent people and that Sheridan's wit is most refreshing after the alleged efforts of modern playwrights in that direction. Of the stars in the present "triumvirate" there is little new to be said. Frederick Ward is an actor of great ability, at all times conscientious and forceful and thoroughly sympathetic with the characters he portrays. The acting of Louis James shows that his experience gained through his work with modern stock co. since last we saw him here has been of benefit. In other words, his art has mellowed considerably, and there is a marked freedom from a tendency to tear passion to tatters, which heretofore has been a somewhat distinguishing feature of Mr. James' acting. Miss Kidder is thoroughly artistic and played the characters assigned her with nice discretion and understanding, her role as Lady Teazle in particular being most effectively done. The supporting co. is quite an excellent one and particularly pleasing impressions were made by Barry Johnstone, Harry Langdon, Collin Kemper, Mrs. Henry Vandenhoff, and Loretta Wells. So successful has the engagement been this week that there is some talk of a return date being played here late in the Spring by the co.

Murray and Mack and a number of other specialty artists presented *Finnigan's Ball* at the Tabor week commencing 25. Murray and Mack, Delmore and Wilson, Kitty Beck, Kitty Hawthorne, and the Trumbull Sisters kept things moving in a pleasing way. Business was good throughout the week.

The Pulse of Greater New York drew well at the Lyceum week beginning 25.

Manager Frank Readick presented Around the World in Eighty Days to good business at the Orpheum during Christmas week.

F. E. CARSTARPHEN.

MONTREAL.

The Circus Girl opened at the New Year matinee at the Academy to big business, and the laughter and applause of the audience testified to their evident approval. The co. is a very capable one. Minnie Ashley made a big hit. She does not possess a very strong voice, but it is sweet and clear, and her acting of the convent girl, Dora Wemyss, was excellent. Helen Raylow as La Favorita gave a very pleasing performance and suited the part admirably, and Maud Biss was also good as Lucille. Charles Danby as Biggs carried off the honors. Bert L. Thayer's performance was capable, as was also Thomas Ricketts' Sir Titus Wemyss. The staging and costuming were beautiful, but the chorus showed rather a lack of rehearsal. Jefferson Cooley co. 14.

Long before the curtain rose both on New Year's afternoon and evening it was impossible

to get a seat in the Théâtre Français. Hundreds were turned away disappointed

ly enjoyed. Among those who entertained were Anna Fletcher, of the Romain Stock co., who gave some clever male impersonations and made a big hit; Pauline Mayhew, of the Vanity Fair Stock co., who sang herself into popular favor and was heartily applauded for her bag punching; the Darling Sisters, Mile Nelete, Little Sara, Novelty Trio, and Frank Lowell, of the Lowell Bros.

The Romain Stock co. will present The Ironmaster at Pawtucket 12-14.

Louise Meredith, having resigned from the Valentine Stock co. at Columbus, O., is now playing with the Romain Stock co.

HOWARD C. RIPLEY.

ST. PAUL.

The Woodward Stock co. gave an excellent production of *Cyrano de Bergerac* at the Metropolitan Opera House, 1-7 to good houses. The play was staged admirably. The scenery, settings and mountings were pleasing and effective. The costumes were rich and attractive. The play was presented by a large and exceptionally strong cast, and the players well merited the hearty applause received. *Cyrano de Bergerac* was portrayed by Willson Enos. He is an intelligent and finished actor, and he gave a strong and powerful interpretation of the character. Mr. Enos has a musical voice of noticeable sympathetic quality and he reads his lines with pleasing distinctness and expression. Bertha Creighton made a very good impression in the role of Roxane. She was beautiful in the balcony scene and admirably interpreted the part with grace and spirit. Frederick Montague was excellent as Christian. The support was commendably good. Messrs. Walter D. Greene, Hal E. Davis, Ben S. Mears, De Witt Clinton, F. H. Livingston, Will Davis, Frank Lindon, Robert Folsom, Gertrude Berkley, Inez McCauley, and other members of the cast sustained their respective roles admirably and well deserve favorable mention. Robert G. Ingersoll 15. A Stranger in New York 19-21. Haverly's Minstrels 22-25.

The Capitan was presented at the New Grand Opera House 1-7 before large audiences. The production is effectively staged and attractively costumed. William C. Mandeville was decidedly good in the title-role and proves a worthy successor of De Wolf Hopper. Kate Micheline was a charming Isabel and sang with a sweetness that captivated her auditors. Madeline Lack was pretty and winsome in the role of Estrelita. Nora Rose was a pleasing Princess Margherita and sang the role in good voice. Edward P. Wilks was an excellent Posso. Harry Carter as Scaramba did well. The chorus was strong and well balanced. Mistakes Will Happen 8-14.

The concert given by the military band of the Third Regiment at the Grand 1, previous to their departure for Manila, drew a large attendance and proved a success. GEO. H. COLGRAVE.

NEW ORLEANS.

At Hopkins' St. Charles Theatre The Silver King was presented 1-7, together with several good specialty acts. The play was well acted and staged, but as the vaudeville part took up considerable time the management curtailed the drama by omitting unimportant parts thereof. Baby Lund was the first vaudeville feature on the bill and was followed by Powers and Hyde in songs and cage-walking. Eckert and Berg presented a little operatic sketch called Master and Pupil in a talented manner. The biograph continues to show new views, and the public seem never to tire of it. A toy-matinee was given 2 to a crowded house. Queen's Evidence 8.

The Liliputians appeared here 1-7 in The Golden Horseshoe. These quaint little people always draw well, and the gorgeous ballets and sumptuous production are worth the seeing. Kelcy-Shannon co. 8. The Bride Elect 15. W. H. Crane 22.

Secret Service appeared here 1-7. Marie Wainwright 8. The Prisoner of Zenda 15. James O'Neill 22.

At the Grand Opera House Uncle Josh Spruceby was the attraction 1-7 and drew fairly well. There are thirty-five people in the co., and the several specialties presented seem to please. After the War 8. Frawley co. 15-Feb. 4.

At the French Opera House the Charley co. continues its excellent performances of grand opera on Tuesday, Thursday and Saturday nights and at the Sunday matinee. The comic opera branch of the troupe has its matinees on Sunday nights only and presented *La Fille de Madame Angot* 1. La Favorita was presented for the first time this season 31 with Madame Fierens as Leonore and M. Gilbert as Fernand. M. Galan acted and sang the part of Alphonse with dignity and feeling, and his singing of "Pourtant d'Amour" was effectively rendered. Madame Fierens and M. Gilbert deserve credit for their artistic singing of the celebrated duo in the last act, which was greeted by salvoes of applause. Robert le Diable was the bill 3, with M. Gautier in the title-role. Fierens, Berge, Bouxman and Richard were also in the cast, and the performance was a most creditable one. La Reine de Saba is in preparation and rehearsal, and as a production will be the most gorgeous of the season. J. MARSHALL QUINTERO.

COLUMBUS.

The Bostonians did a splendid business Dec. 28, 29, when they presented The Serenade and the old favorite Robin Hood. The co. is as good as ever, though weakened somewhat by the absence of Eugene Cowles. The other roles were handled in a masterly manner, Helen Bertram making a splendid impression. Jessie Bartlett Davis being ill, her understudy, Belle Chamberlain, did exceedingly well in her parts. The Old Coat and My Friend from India were presented by the Smyth and Rice Comedy co. to fair business 30, 31. The co. was good. May Vokes and Frederick Bond made special hits. Mathews and Bulger in By the Sad Sea Waves to light business, 2, 3. The comedy had plenty of bright lines. The scenic effects were excellent. The co. was only fair, the hit of the performance being made by Rose Melville as Sophie Hopkins, a characterization that would be hard to equal. Alice Nielsen 4, 5. Digby Bell 6, 7. Robert G. Ingersoll 10. Kellar 13, 14.

The Grand did a good business 26-31, when the Valentine Stock co. presented Camille and The Charity Ball in an excellent manner. Rose Stahl as Camille was good, as was also Jack Webster as Armand. William Bonelli, Robert Rogers, Ben Graham, Kate and Anne Blanckie, and Louise Mackintosh handled their parts in their usual thorough manner. The Girl I Left Behind Me 9-14.

At the High Street The Late Mr. Early 29-31 did fair business. The co. was not up to the usual standard. The Wheel of Fortune did well 2-4. The co. was all that could be desired, the scenic effects being splendid. City Sports 5-7. John Martin's Secret 9-11. A Cheerful Idiot 12-14.

The receipts the week of 26-31 at the Grand were the largest since the advent of the stock co. J. B. DAVIS.

LOUISVILLE.

Clay Clement presented at Macauley's 2-4 The New Dominion and A Southern Gentleman, repeating the successes of former visits. The praise of the local critics was unstinted and the appreciation of the audiences markedly evident. The Bostonians 5-7.

At the Avenue 1-7 A Guilty Mother drew satisfactory business. The play is one of the lurid melodramas and seemed to please. May Anderson, Jewel Varney, and Fanny Barry-Sprague carried off the honors. Two Little Vagrants, 8-14.

The Meffert co. at the Temple Theatre scored an artistic and pecuniary success in Little Lord Fauntleroy 2-7. Oscar Eagle as the Earl and little Stella Cusack as Cedric gave remarkably fine representations. The Three Guardsmen 9-14.

R. J. Burdette will lecture at Library Hall 5 under the auspices of the Louisville Lyceum Bureau.

Nellie Strickland, who appeared here with The Prisoner of Zenda co. at Macauley's Theatre, is

a beautiful woman, who handles the difficult part of the adventures with artistic ability. She is a favorite in this city, being pleasantly remembered for good work done upon the occasion of former visits.

Mary Johnson, a Louisville newspaper woman, read an erudite and interesting paper on Moliere at the last meeting of the Woman's Club.

CHARLES D. CLARKE.

OMAHA.

Boyd's Theatre: After passing us by for one season Frank Daniels dropped in Dec. 30, 31, and appeared in The Idol's Eye. The engagement was a great success in every way, the co. being much superior in all points to that seen here with Mr. Daniels in former years. The entire orchestra was reserved on the opening night for the Cotillion Club, and the event proved quite a social function. While The Idol's Eye met with a most enthusiastic welcome there are many of us who think that The Wizard of the Nile, which was given 31, is a superior attraction. Mr. Daniels is the same amusing little man and the female portion of his co. remarkably pleasing to look upon. David Higgins and Georgia Waldron in a fair co. had a good share of public patronage 1, 2, in At Piney Ridge. The co. is much the same as seen here last year, and the scenic effects are worthy of favorable notice. We are to have a production of Cyrano, the Woodward Stock co. appearing in that play at the Boyd Jan. 9-11, en route from Minneapolis to Kansas City. Much interest is taken in the event among the co.'s old-time friends.

Mr. and Mrs. Royle were entertained while in this city by some of their social friends.

Harry Corson Clarke entertained the Omaha Lodge of Elks, who attended the theatre in a body the last evening of his engagement.

J. R. RINGWALT.

INDIANAPOLIS.

The New Year was ushered in with extraordinarily big crowds at each of the four theatres. The Grand, with The Private Secretary by the stock co., was packed at both performances, and the usual good performance, complete in every detail, was given. The co. has undergone several changes since its first appearance, but still maintains the excellent reputation made in the first few weeks, and its work is the very best. The Banker's Daughter 9-14.

English's offered The Belle of New York for its New Year's attraction. An excellent performance was given to good audiences. The Bostonians presented Robin Hood and The Serenade Dec. 30, 31, large audiences being present. The performances were marred to a great extent by the non-appearance of Jessie Bartlett Davis, who was suffering from a serious cold. Digby Bell 5. Alice Nielsen Opera co. 6, 7. Jack and the Beanstalk 9-11. The Liliputians 13, 14.

Hopkins' Trans-Oceans were the attraction at the Park 1-7, and exceedingly heavy business was the result. A Cheerful Idiot 9-11. John Martin's Secret 12-14. May Howard Burlesque 16-18. A Hot Old Time 18-21.

In Atlantic City was given at the Empire 1-7. The patrons of this house prefer vaudeville and burlesque, and as a result business was not as good as it might be.

ALLEN E. WOODALL.

PITTSBURG.

The Finish of Mr. Fresh was presented to the patrons of the Bijou 2-7 to good houses, and proved an attraction of unusual excellence. The work of Belle Stewart imparted much liveliness and go to the performance, and she received well-merited applause. Al. H. Wilson, George W. Day, and May Stewart also made hits. Next week On the Wabash.

The Sign of the Cross opened its second week at the Alvin 2. Julia Marlowe 9. The Belle of New York 16.

Ward and Voken are old favorites here, and they opened at the Duquesne 2 to a packed house. The Governors was the bill. Next week Devil's Auction. A Reign of Error 16.

The stock co. at the Grand presented The Late Mr. Brown 2 to a good house. Captain Lett Blair 9-14.

The Three Guardsmen was the bill offered 2 by the stock co. at the Avenue Theatre to large attendance. Next week A Gilded Fool.

The Yale Glee Club gave a concert at Carnegie Music Hall 5.

John B. Reynolds' co. in Just Smith's Luck is doing a good business in surrounding towns.

E. J. DONNELLY.

MINNEAPOLIS.

At the Metropolitan Theatre the Woodward Stock co. opened the last week of its engagement week of 1 in My Uncle from India, to fair sized audiences. The comedy was put on in a fairly creditable manner. Carl Smith Seerle appeared to excellent advantage in the title-role, Harry Beresford won favor as Gibson, Hal Davis was a satisfactory Lothair Catterwall, and F. H. Livingston made a pleasing Harry Marsland.

At the Bijou Opera House At Gay Cone Island opened a week's engagement to the capacity of the house 1, and as usual, made a most emphatic hit. Smith and Campbell were exceedingly funny in the leading roles, and their support was good. Others deserving special mention were Mayme Kelso, Mattie Lockette, the Le Page Sisters, and Tony Hart, Jr. El Capitan 8-14.

The Frank Danz Symphony Orchestra gave another of its delightful concerts afternoon of 1 at the Lyceum Theatre, to a good sized house.

F. C. CAMPBELL.

GALVESTON.

A Breezy Time at the Grand Dec. 26 was accorded liberal patronage. The performance was poor. Secret Service, 27, 28. M. L. Alspach is playing William Gillette's part and his competent assumption of the role could hardly be improved upon. A Stranger in New York was welcomed by a big audience 30, but proved somewhat disappointing to those who had enjoyed a previous acquaintance, the co., while acceptable, scarcely reaching the standard of last season's cast, excepting Joseph Coyne, who is still the Stranger and keeps things busy as usual. Creston Clarke and Adelaide Prince are quite popular with this public, and their engagement 31, in A Ragged Cavalier and The Last of His Race was productive of satisfactory results. Next week The Heart of Maryland, McLean, Tyler and Hanford Co., and A Bachelor's Honeymoon.

C. N. RHODES.

CLEVELAND.

Henry Miller opened a week's engagement at the Euclid Avenue Opera House in Heartsease, which held the boards until 6, when The Master was substituted. Sol Smith Russell 9-14.

Cyrano de Bergerac was given its initial production in this city week of 2, at the Lyceum Theatre, by Henry Lee and a large co. Edward Harrigan and Robert Fitzsimmons 9-14.

McFadden's Row of Flats was the New Year's week offering at the Cleveland Theatre. The White Slave week 9.

Robert G. Ingersoll will lecture at the Euclid Avenue Opera House 8.

The Boston Ladies' Symphony Orchestra held forth at the Grays' Armory 5.

WILLIAM CRASTON.

PORTLAND, ORE.

At the Marquam, Dec. 26, 27, Edwin Mayo with an excellent co. in Pudd'nhead Wilson played to full houses. Yon Yonson, with Ben Hendricks as Yon, did good business 28, 29. George Helmert, boy violinist, assisted by Grace Preston, contralto, and Ida Simmons, pianiste, under the auspices of the Portland Philharmonic Society, was well attended 30, 31.

Cordray's did fine business with A Boy Wanted week ending 31. Tennessee's Pardner began the new year at Cordray's, for a week, to packed house.

O. J. MITCHELL.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—**MCDONALD'S THEATRE** (G. F. McDonald, manager): A large audience greeted Professor Levin and his scholars in their fourth annual concert 2. The Bells of St. Stephen 5.—**MONTGOMERY THEATRE** (S. E. Hirsch & Brother, managers): Local concert under the direction of Professor Kirkpatrick to S. R. O. Dec. 21. The Liliputians in The Golden Horseshoe to crowded house 29. Peters Comedy co. presented A Knotty Affair to S. R. O. 2. Marie Wainwright 5.

MONTGOMERY.—**THEATRE** (J. Tannebaum, manager): Charles King on Dec. 25-26; average performance; fair attendance. Plays presented Kathleen Mavourneen, Rip Van Winkle, Mrs. Partington, and David Garrick. The Liliputians in The Golden Horseshoe 30, 31 were received warmly. The little people are highly entertaining and established themselves as strong favorites. The costumes and scenic effects were exceptionally good. Wilbur Opera co. 24.

BIRMINGHAM.—**O'BRIEN'S OPERA HOUSE** (G. Grimes, lessee): The Loos, hypnotists, closed a week's engagement Dec. 21. Baldwin-Melville co. opened for a week 2 to capacity, presenting The Golden Giant Mine. Marie Wainwright 5.

TALLADEGA.—**CHAUTAUQUA AUDITORIUM** (J. Wellington Vandiver, manager): Lillian Tucker Comedy co. Dec. 19-21; large and pleased audiences.

SELMA.—**ACADEMY OF MUSIC** (Rees and Long, managers): Andrews Opera co. 12, 13.

ARIZONA.

PHOENIX.—**PATTON GRAND OPERA HOUSE** (S. E. Patton, manager): Henderson Stock co. Dec. 26-29; fair business and satisfaction. Black Serenaders to good business 30. Gorton's Minstrels 2, 3. Benefit to Clara Clark Ward 5. James-Kidder-Warde co. 9-11. South Before the War 21.—**ITEMS:** The Henderson co.'s somersy and baggage were attached in Los Angeles by the Hollenbeck Hotel proprietors. Managers Patton advanced railroad fares and money to carry the co. to Phoenix. The hotel people sent an attorney with the co. to protect their baggage claim. The co. drew fair business only 26 and on 27 refused to play unless Managers Henderson divided the receipts with them. This he could not do, as the attorney had charge of the money. As a result the co. is stranded here. A few have been able to leave drawing for money.

TUCSON.—**OPERA HOUSE** (A. V. Grossetta, manager): Gorton's Minstrels 5. A Hired Girl 9. James Kidder-Warde co. 12, 13.

ARKANSAS.

LITTLE ROCK.—**CAPITAL THEATRE** (R. L. Thompson, manager): My Friend from India 2; large audiences: performances fair. Charles Lane, lecturer, 5. Lewis Morrison in Faust 10. The Heart of Mary 11. Sowing the Wind 20. Murray and Mack 21. Under the Red Robe 25. A Bachelor's Honeymoon 27. The Lost Paradise 30.

PORT SMITH.—**GRAND OPERA HOUSE** (C. J. Murta, manager): Merrile Bell Opera co. Dec. 23-31 in La Mascotte, Olivette, The Mikado, and The Beggar Prince; business fair. Nashville Students 7. Graham Earle co. 9-13. Sowing the Wind 19. Murray and Mack 20.

PINE BLUFF.—**OPERA HOUSE** (Charles Senyard, manager): McLean-Tyler-Hanford co. Dec. 27 in The Merchant of Venice and Othello; good attendance; excellent performances. Edwin Rosette 31 in Richelleau; small house; poor co. My Friend from India 3. Richards and Pringle's Minstrels 6.

JONESBORO.—**MALONE'S THEATRE** (W. T. Malone, manager): Digby Bell in The Hoosier Doctor 22; large and pleased audience. The Real Widow 23.

PARK CITY.—**THEATRE** (G. B. Bunnell, lessee): Williams and Walker to S. R. O. twice 26; entire satisfaction. Modjeska to big house 27 in Macbeth; splendid performance. Primrose and Dockstader's Minstrels 28; fine show; business the same. When London Sleeps 29 to good but somewhat haphazard house; excellent setting. Gilmore and Leonard in Hogan's Alley finished the year 30, 31. They improve every year. Joseph Jefferson's sons gave Rip Van Winkle admirably 2. Charles in the name part doing especially well. Yankee Doodle Dandy 6. The Red, White and Blue

formance fair. Rice's Comedians 11, 12. Week's Minstrels 14.

SOUTH NORWALK.—HOYT'S THEATRE (H. M. Hoyt, manager): Sawtelle Dramatic co 27 opened in the Buckeye and Danglers of a Great City to S. R. O.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): The Jefferson Comedy co presented Rip Van Winkle 5 to good business.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Joshua Simpkins 27.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Salem Cadet Band Dec. 30; excellent concert.

ROCKVILLE.—OPERA HOUSE (J. H. Frazee and Co., managers): Week's Minstrels 6.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Daughters of the Poor 2; large business. Chattanooga 6, 7. Hemmelmlein's Ideas 8-14. Al G. Field's Minstrels 16. Washburn's U. T. C. 17. Sousa's Band 20.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): A Turkish Bath Dec. 29; fair performance; light house. Klum-Hearn co. 27.

TAMPA.—AUDITORIUM (John N. Phillips, manager): The Nancy Hanks 7.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Marie Wainwright 7.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): Back on the Farm 2; poor performance to small audience. Woodward-Warren co. 3-7; excellent performances to packed houses. Repertoire: The Other Girl, Check, The Paymaster, A Practical Joke, and The Captain's Mate; three and four houses S. E. O. The Prisoner of Zenda 11. James O'Neill 14. Roland Reed 19. Secret Service 20-21. Jack and the Beanstalk 25. Otto Skinner 27, 28. Sousa's Band 30.

ATLANTA.—LYCEUM: This house has been leased by William Sharp, who has for a long time represented Henry Greenwall as his local manager here. Mr. Greenwall has relinquished control of the Lyceum House will open 9 for an indefinite engagement with the Lyceum Stock co. The first bill will be Alabama == COLUMBIA THEATRE: Myrtle Harder co 1-7. Sue Kirwin Opera co. 9-14. == GRAND: The Prisoner of Zenda 6, 7.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): The Lilliputians in The Golden Horse show Dec. 28 pleased a large and enthusiastic audience; receipts \$671. Andrews Opera co. 9-11. The Prisoner of Zenda 12. Secret Service 18. Kelcey-Shannon co. 9-11.

ALBANY.—SALE-DAVIS OPERA HOUSE (E. D. Wolfe, manager): Military concert Dec. 29; good house. Professor Fenner, violin virtuoso, assisted by local talent and members of the military bands stationed here, gave a successful concert 2. Peters Comedy co. 9-11.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Unice Goodrich co. Dec. 29-31 in That Girl, Wanted— Husband, and An American Girl; performances satisfactory; small business. Dr. Price, hypnotist, 2-4.

COLUMBUS.—LYCEUM HALL (Columbus Lyceum Association, managers): Mozart Symphony Club Dec. 30; packed house; excellent performance. Unice Goodrich co 2-4.

GRIFIN.—OLYMPIC THEATRE (L. Patterson, manager): Charles Vaught co. to fair business Dec. 29-31; enjoyable performances Arnold's Fun Makers 16-18.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, manag.-r): Barlow Brothers' Minstrels Dec. 27 to large and delighted audience.

THOMASVILLE.—OPERA HOUSE (T. L. Spence, manager): Barlow's Minstrels Dec. 28; excellent performance; large audience.

NEWTONIAN.—REESE OPERA HOUSE (A. C. Pease, manager): Dark.

IDAHO.

BONNE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Bittner Theatre co op'ned for week Dec. 26 to good business. Mother and Son, The Country Girl, The Lawyer's Clerk, East Lynne, and Pug and the Baby were presented. The co. is very popular here. Dorothy Lewis 5.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Bittner Theatre co. Dec. 22-24, presenting The Fire Patrol, The Galley Slave, and The Pug Dog and the Baby, gave satisfaction to good business.

POCATELLO.—OPERA HOUSE (H. B. Knipor, manager): Bittner Theatre co. 2-4 == ITEM: The Christmas MIRROR far surpasses all expectations.

ILLINOIS.

FREEPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): Dark == ITEM: The new Grand Opera House, which has been in course of construction for several months past, will open 4 with Sowing the Wind. Freeport has been in need of a new theatre for some time, and the Grand will be one of which our citizens can feel proud, as it is a modern playhouse in every detail. The theatre was built by George H. Johnson, of St. Louis, and J. B. Arthur, of Clinton, Ill. The front is of pressed brick with rock brick facings. On the right of the lobby are the ladies' retiring rooms, which are cosily furnished, while on the left are the box and manager's offices. The decorations of the auditorium are white and gold, while the eight boxes are hung with silk draperies. The house is supplied with opera chairs and has a seating capacity of 500, although between one thousand and twelve hundred can be accommodated. The heating is by steam and the lighting by gas and electricity. The stage is 40 x 60 and 50 feet to the gridiron and the proscenium opening is 30 x 30. There is a full stock of scenery. The dressing rooms are arranged in tiers at the back of the stage and are supplied with hot and cold water. The house will be managed by A. C. Knorr, a prominent business man of this city. C. F. Hildreth will be treasurer. H. J. M. eigh, for a number of years manager of the Germania Opera House, will be in charge of the reserved seat sale. George Homberger, formerly stage manager at the Germania, will act in that capacity at the Grand Jacob Korch, whom Freeport audiences need to see in the box office at Germania Opera House, will be found in the same place at the new theatre. The best orchestra in the city has been engaged to furnish the music.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Brown's in Town Dec. 28; first-class performance; fair business. The Lost Paradise 20; performance good; good business. The Sunshine of Paradise Alley 1; crowded house; satisfactory performance. Why Smith Left Home 2 to good houses. Natural Gas 5. A Texas Steer 5 Sowing the Wind 7. Town Topics 8. == AUDITORIUM THEATRE (A. R. Waterman, manager): The Missouri Girl closed a successful engagement Dec. 28. The Gay Matinee Girl 14; good patronage; audiences pleased == ITEM: Dorothy Usner, of Why Smith Left Home, is a Peoria girl, and celebrated her home coming by a luncheon to the members of the co. after the evening performance. Miss Usner's father presided as toastmaster and the occasion was most pleasant. Manager Harrington of the Grand, gave a New Year's banquet to all employees.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): The Prisoner of Zenda Dec. 27 to good business. Margaret Fuller and Nellie Strickland shared the honors with Howard Gould. The Sunshine of Paradise Alley 2 to fair business; performance failed to please. The Gay Matinee Girl 9. John Dillon 10 == COLISEUM (William Peterson, manager): Phinney's U. S. Band dedicated this handsome structure 27 before a large audience. The seating capacity is 3,500, width of stage, 97 feet, with 50-foot opening. It is purposed to play first-class attractions at popular prices. Manager William Peterson, the new manager, is well known to the profession on account of his long connection with the different playhouses of the city. He is well qualified for the position.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Kelly and Mason in Who Is Who Dec. 28

pleased a good house. Under the Red Robe 29. Sunshine of Paradise Alley 31, and John Dillon in Bartlett's Road to Selzerville 2 pleased fair attendance. Gilhooley's Reception 4. Sowing the Wind 5. A Texas Steer 7. Why Smith Left Home 9. Schubert Glee Club 11. Town Topics 13. McFadden's Row of Flats 14.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Holden Comedy co. closed a big week's business Dec. 31. Dangers of a Great City, Nobody's Claim, A Crazy Idea, Blacklisted, The Streets of New York, and A Bed of Roses were presented to pleased audiences. The Lost Paradise 11. A Texas Steer 16. Lewis Morrison 17. 18. Gilhooley's Reception 19. For Her Sake 23. The Little Minister 25.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Clarke-Hazeon co. Dec. 26-31 in Twixt Love and Duty, The Opera Queen, Oliver Twist, She, and New Peck's Bad Boy, to fair business; co. weak. World, Garnelli and Mack in Town Topics 3; fair house; satisfaction given. Why Smith Home 6. Schubert Glee Club 9. John Dillon 11. Money to Burn 14. The Lost Paradise 17. A Texas Steer 18.

PARIS.—SHAW'S NEW OPERA HOUSE (L. A. G. Shaw, manager): Schumann Concert co. 6. The Gay Matinee Girl 13. The Lost Paradise 19. Robert G. Ingersoll 23. Gilhooley's Reception 28 == ITEM: Over one hundred Parisians witnessed The Serenade, by The Bostonians, at Terre Haute 2 to see Helen Bertram, who is a Paris girl.

DIXON.—OPERA HOUSE (F. A. Truman, manager): The Two Macks in Money to Burn Dec 30 gave a good performance and deserved a larger house. Dancing by Josie Carillo was excellent; specialties all good. A Turkish Bath 2; fair performance to light business.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): World, Garnelli and Mack in Town Topics 29; fair house; good attraction Human Hearts 30; full house; not up to expectations. Bryan's Comedians in Grit, or True as Steel 2 and The Census Taker 3 to good business; fair performances.

MONTMOUTH.—PATTER OPERA HOUSE (Webster and Perley, managers): Kelly and Mason Dec. 29 scored a big hit in Who Is Who; large house. John Dillon 4 == ITEM: Gracie Cummings joined at Joliet 26 to take place of Helen Addis, who is reported to have inherited \$10,000.

PANA.—NEW GRAND (Lou Roley, manager): Sadie Raymond in The Missouri Girl Dec 29; fair house; satisfaction given. Monroe and Hart in The Gay Matinee Girl 22; small house; co. fair. A Turkish Bath 28; large and pleased audience.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): McSorley's Twins Dec. 26; S. R. O.; fair performance Money to Burn 29; fair audience; poor performance. At Piney Ridge 16. Murray Comedy co. 17-21.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Human Hearts Dec. 26 to good house. Julia Marlowe 29 in The Countess Valteska. Th-Bride Elect 9. The Gay Matinee Girl 12. The Lost Paradise 16.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Money to Burn Dec. 31 pleased big business. The Lyman Twin Brothers, the Carseillo Sisters, and Bunnell and Baker deserve special mention.

LITCHFIELD.—RHODE'S OPERA HOUSE (Hugh A. Snel, manager): A Turkish Bath Dec. 27; good business and performance. Harry Morris' Little Lamps 7. My Daughter's Husband 21 == ITEM: The Christmas MIRROR is an excellent production.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): A Turkish Bath 1; good performance; fair business Fabio Romani 8. At Piney Ridge 15. Charles A. Gardner 17. Murray and Ma. k 22. Walker Whiteside 27. For Her Sake 29.

LA SALLE.—ZIMMERMANN OPERA HOUSE (R. C. Zimmerman, manager): World, Garnelli and Mack in Town Topics gave satisfaction 1 to medium business. Marie Leslie in coon songs scored heavily. Money to Burn 8.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Eddie Girard in Natural Gas 2; large audiences; co. good. Chattanooga 5. Gilhooley's Reception 7.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Money to Burn Dec. 27; fair house. Town Topics 30; fine performance; fair house. Holden Comedy opened for a week 2 to good business.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Two Macks in Money to Burn 2; fair business. The Hero of Mania failed to appear 3. Sol Smith Russell 16.

CANTON.—NEW OPERA HOUSE (J. Frank Head, manager): Under the Red Robe Dec. 30. A Turkish Bath 31 to a fair house.

CHAMPAGNE.—WALKER OPERA HOUSE (C. F. Hamilton, manager): The Missouri Girl Dec. 29 delighted good house.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthurs, manager): A Boy Wanted 7. A Breezy Time 14.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): Warren Comedy co. 9-14.

TAYLORVILLE.—VANDEVREE OPERA HOUSE (W. H. Kaup, manager): A Breezy Time 29.

INDIANA.

MARION.—GRAND OPERA HOUSE (E. L. Kinnean, manager): Why Smith Left Home to a large and appreciative audience Dec. 27. Madlyn Arbuckle in the title-role was decidedly clever and was ably supported by a fine co. A Hired Girl 31. When the curtain went up every seat in the house was sold. The comedy, in the hands of Charles McCarthy, is well carried. There was strong support by Gus Pixley, Mart Reagan, and John R. Campion. Gus Pixley in his tramp specialty responded to numerous recalls. The feminine contingent added beauty, grace and merit to the performance, which was very good. Maloney's Wedding had a fair house 3 and the presentation was pleasing. Knobs o Tennessee 5. The Late Mr Early 7. Katie Rooney 9. A Boy Wanted 11. Night Owls 14. Natural Gas 16. At Gay Cone 1-3. Iris 18 == ITEM: The employees of the Grand will give a banquet to their friends on Dec. 26 to good business.

FORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): Why Smith Left Home Dec. 28; excellent performance; good house. Julia Marlowe in The Countess as Val-aska 31. A Milk White Flag 2; packed houses; co. good. The Bostonians 4. Brown's in Town 6. The Girl from Ireland 11. Natural Gas 14. The Air Ship 18 == ITEM: Marie Dantes, leading woman of A Milk White Flag, was indisposed and unable to appear at the matinee, an Louis Rosa was substituted and portrayed the character very creditably. Miss Dantes was able to go on in the evening.

EVANSVILLE.—GRAND (King Cobbs, manager): Bittner Theatre co. op'ned for week Dec. 26 to good business. Mother and Son, The Lawyer's Clerk, East Lynne, and Pug and the Baby were presented. The co. is very popular here. Dorothy Lewis 5.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Bittner Theatre co. Dec. 22-24, presenting The Fire Patrol, The Galley Slave, and The Pug Dog and the Baby, gave satisfaction to good business.

POCATELLO.—OPERA HOUSE (H. B. Knipor, manager): Bittner Theatre co. 2-4 == ITEM: The Christmas MIRROR far surpasses all expectations.

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SOUTH BEND.—OLIVER OPERA HOUSE (J. D. Oliver, manager): Edward Girard in Natural Gas 9 == AUDITORIUM (Harry G. Sommers, manager): Smyth and Rice Comedy co. in The Old Coat Dec. 28; small but pleased house. The co. is well balanced, Frederick Bond and May Voices doing

specially clever work. Maloney's Wedding 2 did a light holiday business, giving little satisfaction. The Light of New York 5. Brown's in Town 7.

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splendid performance; good business. Brown's in Town 4; good business and performance.

HENDERSON.—OPERA HOUSE (Lambert and Levi, managers): The Beggar Prince (Opera co. Dec. 26-31); presenting The Beggar Prince, The Chimes of Normandy, The Mikado, Fernanda, and The Twin Sisters; performances good; big business. Human Hearts 3.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Louis Blakeman, manager): Lehr and Williams Comedy co. 9-14.—ITEM: The Christmas MIRROR is a beauty.

MT. STERLING.—GRAND OPERA HOUSE (Turner and Wilkerson, managers): Oliver Scott's Minstrels Dec. 29; splendid performance; large house of session. Clay Clement 5. Walker Whiteside 9.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Mine, Nori Concert co. Dec. 29 to small, but appreciative audience. McSorley's Twins 5.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Clay Clement in A Southern Gentleman Dec. 31; good house in snow-storm; best of satisfaction.

SOMERSET.—GEN. OPERA HOUSE (E. L. Ogden, manager): The Prisoner of Zenda 3; good house and entertainment.

ASHLAND.—THEATRE (W. Meinhart, manager): Scott's Minstrels Dec. 29 to S. R. O.; audience pleased. Uncle Josh Spruceby Feb. 4.

PARIS.—GRAND OPERA HOUSE (Parks and Richie, managers): Brown's in Town 3. Clay Clement 11. Walker Whiteside 17. The Electrician 19.

FRANKPORT.—CAPITAL OPERA HOUSE (Thomas Heffner, manager): Dark.

LOUISIANA.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Richards and Pringle's Minstrels to S. R. O. Dec. 30; good performance. Frederick Bryton co. in Forgiven and The Streets of New York 1. 2 to fair business. Louise Brehaney Concert co. 6. After the War 7. Otto Krause co. 12-14. Marie Wright 15. Miss Francis of Yale 21.—ITEM: The Christmas MIRROR has received unlimited praise here.²

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): Hanford-McLean-Tyler co. Dec. 30 gave satisfaction to large house. Miss Francis of Yale 1, 2; fair houses pleased. Cremon Clarke 3. Richards and Pringle's Minstrels 4. My Friend from India 5. A Stranger in New York 8. Beach and Bowers' Minstrels 12. Klimt-Bearns co. 16-21. Sowing the Wind 23.

MAINE.

PORLTND.—JEFFERSON THEATRE (Pay Brothers and Hosford, managers): Her Majesty the Cook Dec. 29, 30 to good houses. Musical testimonial to Carl Osterberg 5. Because She Loved Him So 9. Pitman Comedy co. 10-14.—**PORTLAND THEATRE** (A. F. Eastman, manager): The Real Widow Brown 2. It was much enjoyed Gettysburg 2-4; good business. Gayest Manhattan 5-7.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Dan McCarthy failed to appear Dec. 31. McGinty the Sport pleased a good house 3. The Little Minister 6. Zephra (local), 11-14. Spears Comedy co. 16-21.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): Isham's Octroons Dec. 30 pleased a good house. McGinty the Sport to a large and pleased audience 4. Spears Comedy co. 9-14.

ROCKLAND.—FAREWELL OPERA HOUSE (G. L. Black, manager): Isham's Octroons Dec. 29 pleased a good house, the dancing and singing being appreciated particularly.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): The Real Widow Brown to fair business 2; co. and performance good; specialties fine.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): McGinty the Sport 7.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Brannan-Jackson co. concluded a week's engagement Dec. 31. Repertoire: Only a Farmer's Daughter, Forget-Me-Not, The Daughter of the 2nd, East Lynne, and Turned Up; business exceptionally good. Edward Barrigan in The Mulligan Guards' Ball 2; poor performances. Statson's U. T. C. 3; good performance and house. Egyptia (Elka's benefit) 5, 6. Al. G. Field's Minstrels 9.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Statson's U. T. C. 4; good attendance. Al. G. Field's Minstrels 10.

MASSACHUSETTS.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lester, manager): The All-Jefferson Comedy co. minus Joseph, Sr., presented Rip Van Winkle twice Dec. 31 to fair business. Thomas Jefferson's Rip was a very self-supporting rendering, though the other five members of the family contributed to his support. The Red, White and Blue did not have a chance to stir the patriotism of very large audiences 2, but those who went got their mon-y's worth. Olga Nethersole filled the theatre 3 and her impassioned Cain 4 was watched eagerly in all its phases by her admirers. Her supporting co. is not at that could be wished, but it is meant to make her ability shine more brilliantly. Shenandoah 4 took us back to the last war but one, and, with Mary Hampton and Maurice Barrymore at the head, packed the theatre. Manager Lite has put up a good co. throughout for the reproduction and the public is rewarding him. Leland T. Powers 5. Bostonia Sextet Club 11. Modjeska in Mary Stuart 13. Stuart Robson in The Meddler 14. Cumberland 16-17. Enterpe Club concert 18. On and Off 20.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Miles Ideal Stock co., headed by John E. Miles, entertained large audiences 2-7. Repertoire: New Mexico, Damon and Pythias, A Heart of Gold, Cousin Fritz, An American Hero, The Great Diamond Mystery, Why Did He Do It, Lights of Gotham, Our Irish-American Cousin, and Kathleen Mavourneen. The acrobatic work of the Prantic Trio was a popular feature. Other pleasing specialties were introduced by W. E. Culhane, Clementine St. Felix, and Master Paul Brady. Modjeska 10. Because he Loved Him So 11. Washburn's Minstrels 13, 14. Graham's Cake Walk 16. The Ivy Leaf 18. Delta Fox 21. Bennett-Moulton co. 23-Feb. 4. Bands Rossa 7.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): The Bennett and Moulton co. did good business Dec. 28-31, the first week of its engagement presenting Darkest Russia, Bonnie Scotland, The Chimney Corner, The Red Cross Nurse, My Partner, Ten Nights in Bar Room, McKenna's Flirtation, The Daughters of the south, Buckeye, and Santiago. Joseph Carey, vocalist, joined the co. in this city 2 and made a favorable impression. Washburn's Minstrels 11, 12. Graham's Cake Walk co. 14. Katherine Barber co. 16-21.—ITEM: Parker and Hamilton, local comedians, worked at the Empire Theatre in New Bedford 2-7.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): Washburn's Minstrels Dec. 29-31; fair business. George W. Wilson co. 2-7. Repertoire: The Social Outlaw, Our Boys, The Great Randolph Mystery, Lady Audley's Secret, Your Uncle Dudley, The Guv'nor, The Stars and Stripes Forever, The Cricket on the Hearth, The People's Lawyer, and The Messenger from Jarvis' Section; plays splendidly staged; good specialties. Elroy (T. F. Murray, manager): The Heartthrob 2-8; good business. McDowell's Flats 2-4; large houses; satisfactory performances. Elroy's Stock co. 9-14.

WORCESTER.—THEATRE (James P. Rock, manager): Joseph Murphy in The Kerry Gow had his customary large house 2. Gayest Manhattan booked for 3, disappointed the manager and about a \$400 crowd by not turning up. The Drummer Boy 10-14.—**LORHROP'S OPERA HOUSE** (Alfred T. Wilton, manager): Under the Dome 2-7 proved a winner from the start and created much respect for the never-failing imagination of its author. The Ivy Leaf 9-14. The Girl I Left Behind Me 16-21.

LOWELL.—OPERA HOUSE (Pay Brothers and Hosford, managers): Pitman Comedy co. 2-7; good houses. Plays co. 9-14.—ITEM: The Black Flag, The Electrician, East Lynne, Queen, The Fortune Hunter, The Opium Ring. Modjeska in Mary Stuart 3. Because she Loved Him So 10. Under Sealed Orders 11, 12. Yankee Doodle Dandy 14.—MUSIC

HALL (W. H. Boddy, manager): Roeber and Crane Brothers' co. 24; good houses. Rose Hill English Folly co. 5-7.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Heslin and Mack, managers): Dark.—**WILSON OPERA HOUSE** (W. P. Meade, manager): At Fort Bliss Dec. 24 did not appear. Wilson's Minstrels 29 gave a satisfactory performance before a fair audience. Cumberland 61 14. In the cast is Thomas McLarney, a former North Adams boy.—ITEM: The local dealers nearly have sold out their second consignment of the Christmas MIRROR, which all without hesitation pronounce the finest of the holiday publications.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Pitman Comedy co. closed a week's engagement to good business 31. Frankie Carpenter opened 2 for week to fair business, giving satisfactory performances. Repertoire: An American Princess, Pawn Ticket 20, Struck Gas, The Shaughraun, The Strange Adventures of Miss Brown, Little Ferrett, Marty the Waif, and A Child of Fate. Modjeska 11. Waite Comedy co. 16-28.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Miles Ideal Stock co. Dec. 26-31; good business. Plays given were The Lights of Gotham, Why Did He Do It, Our Irish-American Cousin, The Great Diamond Mystery, Kathleen Mavourneen, An American Hero, A Heart of Gold, New Mexico, Cousin Fritz, and Damon and Pythias. Fancy Rice 13.

WESTFIELD.—OPERA HOUSE (Robert A. Grant, manager): Alma Chester co. 27 in Hermine or the Cross of Gold, At Fort Bliss, The Wages of Sin, At the Picket Line, Denise, and Arabian Nights opened to packed house; rest of week to good business. Manager Dibble has the best repertoire co. that has visited here in years.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Rose Hill English Folly co. 2-4 gave a fair entertainment, but did not draw Washburn's Minstrels 7. Dennett and Moulton Dramatic co. 9-21.—**RICH'S THEATRE** (A. E. Rich, manager): High Roller Burlesquers 2-4 to big business. A Terrible Time 12-14.

LYNN.—THEATRE (Dodge and Harrison, manager): Waite's Comedy co. opened its second week here 2 to crowded houses; good performances. Fancy Rice 10. David Garrick (local) 11. Under Sealed Orders 14.—ITEM: Manager F. S. Harrison was in town 2.

SALEM.—MECHANIC HALL (Andrews, Moulton and Johnson, managers): Waite's Comedy co. 9-14. Repertoire: Mr. Ball of Texas, Counsellor O'Flynn, Cheek, Casey's Troubles, The Dumb Witness, Driven from Home, and The Black Flag.

SOUTH FRAMINGHAM.—ELWOOD OPERA HOUSE (W. H. Bishop, manager): Tony Farrell in The Heartstone co. 29; good co.; light house. Cailahan's Fans 3; excellent co.; good house. Steven's Quadruplets 3.

WEBSTER.—MUSIC HALL (A. G. Pattison, manager): San Francisco Minstrels Dec. 21; good house; audience pleased. Rockwell's Repertoire co. 25-31 to small business. Rice and Barton's Gaiety co. 11.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Under the Dome Dec. 30; large and appreciative audience. Roy L. Conway to large and pleased audiences 2. McDowell's Flats 9.

CHELSEA.—ACADEMY OF MUSIC (Patrick and Reminger, managers): Paul Gilmore in The Dawn of Freedom gave satisfaction to a good house 2. The Ivy Leaf 6. Boston Ideal Stock co. 9-14.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): McDowell's Flats 6. The Sleeping City 12. The Little Minister 12.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Spears Comedy co. Dec. 21-31; poor business; co. fair. Burrill Comedy co. 31-Feb. 4.

NEWPORT.—ACADEMY OF MUSIC (William H. Todd, manager): Modjeska 12. Denman Thompson 21.

TURNER'S FALLS.—COLLEGE OPERA HOUSE (F. Cole, manager): Charles Cowles in A Country Merchant Dec. 30 pleased a large house.

MARLBORO.—THEATRE (F. W. Riley, manager): Johnny on the Spot Dec. 31; good performance. Fancy Rice 11.

PITTSTFIELD.—ACADEMY OF MUSIC (Morris E. Callahan, manager): Johnny on the Spot 9. Cumberland 11.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Dark.

WALTHAM.—PARK THEATRE (Patrick and Reminger, managers): The Ivy Leaf 5.

MICHIGAN.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush manager): Shanty Town Dec. 31; small house; performance fair. A Milk White Flag 3; good business; audience pleased. Natural Gas 10. Human Hearts 12. The Wheel of Fortune 14. The Air Ship 17. The Little Drunkard 26. Shore Acres 30.—**GRAND OPERA HOUSE** (Lee Getter, manager): Maxam and Sights' Comedians 2.—ITEM: Sam W. Combs purchased Shanty Town five weeks ago and is gradually revising it and getting it into first-class shape.—The dancing of the Grayson Sisters and Maurice Cook, with A Milk White Flag, was especially good.

GRAND RAPIDS.—POWERS' (O. Starr, manager): A Milk White Flag 4.—**GRAND** (O. Starr, manager): The Russell Brothers in Maids to Order made a hit Dec. 29-31. The stars were good in their impersonations and they were ably seconded by Haines and Pettengill, Harold Dyllyn, Frank Sadler, Tom Mack, Anna Russell, and other good people. The Electrician 1-4 drew large audiences. The effects were startling and novel, while the story of the play was more pretentious and meretricious than most of Mr. Blaney's productions. The White Slave 5-7.

DETROIT.—BECKWITH MEMORIAL THEATRE (W. E. Leckie, manager): Cub's Vow Dec. 29 to fair house. The Sunshine of Paradise Alley 6. At Piney Ridge 18. What Happened to Jones Feb. 4.—ITEMS: Sixteen of our citizens, who belong to the Kalamazoo Elk Lodge, went to that city 30 to attend a social session and took three delegates with them.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Finnegan's Ball 2; small house; did not give satisfaction. A Milk White Flag 7. Hardly's Minstrels canceled 10. Brothers Byrne in Going to the Races 16. The Sunshine of Paradise Alley 18.—ITEM: Finnegan's Ball closed here after the performance 2; co. left for Chicago.

BATTLE CREEK.—HAMILTON'S OPERA HOUSE (R. Smith, manager): Finnegan's Ball Dec. 27; fair house and satisfaction. The Girl from Chili 29 to a small house. The Sunshine of Paradise Alley drew a good house 2, which it deserved. Human Hearts 13. A Boy Wanted 17. The Air Ship 20.

DAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): A cheerful idiot Dec. 23-31 to small houses. The Girl from Ireland 2, and The Girl from Chili 3, to fair business. A Milk White Flag 4. Natural Gas 12. The Sunshine of Paradise Alley 13. The Highwayman 14.

COLDWATER.—TIBBETT OPERA HOUSE (John T. Jackson, manager): Shanty Town Dec. 29; fair performance and house. Katie Rooney in The Girl from Ireland 5. Harold Jarvis Concert co. 9. A Boy Wanted 16. Hailey's Minstrels 18.

JACKSON.—THE ATHENAEUM (H. J. Porter, manager): Finnegan's Ball Dec. 21 to large house. The Girl from Chili 29; light business. Courtenay Morgan co. 26 opened a week's engagement to S. R. O.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): A Girl from Ireland gave satisfaction to a good house Dec. 31. U. T. C. 1; good house and performance. The Girl from Chili 4.

CHARLOTTE.—THOMAS OPERA HOUSE (Bathgate and Sleater, managers): Shanty Town 2; largest house of session. Boston Ladies' Symphony Orchestra 11.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Girl from Chili was seen by fair-sized house 31, giving satisfaction. The Highwayman 14.

MIAMI.—OPERA HOUSE (A. Green, manager): Cuba's Vow Dec. 30; poor house; performance poor. John Griffith 30.

MANISTEE.—THE GRAND (Edward Johnson, manager): Dark.

OWOSO.—SALISBURY'S OPERA HOUSE (Brewer

and Watson, managers): Bohemian Operatic Vaudeville co. Dec. 27; amateur performance; poor house. The Girl from Ireland 30 pleased a fair house.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. Booker, manager): Dark.

MINNESOTA.

WINONA.—OPERA HOUSE (M. D. Field, manager): Sowing the Wind Dec. 28. 1492 6. At Gay Coney Island 1. Remember the Maine 18. El Capitan 17. A Stranger in New York 23. The Highwayman 27. Gayest Manhattan 30. Haverly's Minstrels 31.

DULUTH.—LYCEUM (E. Z. Williams, manager): Black Patti's Troubadours opened an engagement of three performances 2 to 8. R. O.; audience pleased.

CROOKSTON.—GRAND OPERA HOUSE (Kirch and Montague, managers): Belle Archer in A Contented Woman Dec. 29; good house; best of satisfaction. Black Patti's Troubadours 10. 1492 14.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Sculchi Concert on Dec. 30 canceled. William Owen co. in Hamlet 2; excellent performance; full house.

MANKATO.—THEATRE (Charles P. Hoefler, manager): 1492 4, having changed date from Dec. 30. Remember the Maine 9.

PARISVILLE.—OPERA HOUSE (C. E. White, manager): Remember the Maine 10. El Capitan 16. Knots of Tennessee 28.

20-31; good business. Agnes Wallace Villa in *The World Against Her* 2-4; fair business. Dewey's Reception in *McFadden's Alley* 5-7. Johnson Comedy on 9-14. —ITEM: Mrs. E. L. Johnson has replaced Mrs. Belle Foster as treasurer of the Globe. —The Johnny On the Spot co. rested here 3-6. Dan Quinn, of this city, has rejoined Field's Minstrels as interlocutor. —In Feb. the Elks will offer *The Heart of Maryland* as their annual benefit entertainment. —The Bathbun, a popular retreat for theatrical folk, was reopened 4. A considerable number of professionals were in attendance. —J. S. Hoffman, formerly of the Me and Jack co., has been attached to the staff of Colonel F. P. Fox, of the D. L. and W. R.R.

SCHENECTADY. —VAN CURLER OPERA HOUSE (C. H. Benedict, manager): The Highwayman Dec. 30 packed the house; performance gave best of satisfaction. Camille D'Arville thoroughly charmed the audience. She was ably supported by Jerome Sykes, John Mayon, Joseph O'Mara, Nellie Braggins, and a strong chorus. The opera was staged handsomely and the large audience was generous in applause. Corse Payton's Comedy co. opened for a week 2 in Flirtation: houses packed at each performance. The co. headed by Etta Reed, is the best Mr. Payton has ever had. The costumes and scenery are very elaborate. Specialties are introduced by D. J. Sullivan, Caswell and Arnold, Ida Melrose, and Corse Payton. Repertoire: *The Planter's Wife*, Jim the Penman, My Kentucky Home, Santiano, The Galleys Slave, Flirtation, Two Nights in Rome, Drifted Apart, Jack and the Beanstalk, The Daughter of the Regiment, and The Plunger. Wilbur Opera co. 9-14. —ITEM: After the matinee of the Corse Payton co. 3 Etta Reed gave a reception to the women and children in the audience.

BINGHAMTON. —STONE OPERA HOUSE (J. P. E. Clark, manager): Milton Aborn's New England Opera co. concluded a week's engagement Dec. 31 to good attendance and satisfaction. Fra Diavolo, The Bohemian Girl, The Chimes of Normandy, The Fencing Master, The Street Singer, Said Pasha, Pinafors, The Circus Clown, and The Mascot were sung. Roland Reed 5. Devil's Auction 6. Brothers Byrne 9. —BIJOU THEATRE (P. M. Cooley, manager): Honington's Stock co. drew fair houses and pleased 20-31. Cheer Boys, Cheer, Lost in London, Tompkins—Who's Tompkins, Beyond the City Lights, Kathleen Mavourneen, and The Temptation of Money were presented. The Donovans in Dewey's Reception in *McFadden's Alley* attracted fair business and gave satisfaction 2-4. Lasher's war electroscope 5-7. The Gormans 9-11.

KINGSTON. —OPERA HOUSE (C. V. Du Bois, manager): The Herrmanns gave a clever performance to a large and fashionable audience Dec. 30. Primrose and Dockstader's Minstrels packed the house from pit to dome 5 and gave a first-class performance. The singing contingent was unusually fine, while the specialties were of high order. —ITEM: George E. Primrose of Primrose and Dockstader's Minstrels, was unable to take his part in the show, being confined to his bed at the Eagle Hotel with the grip. Lew Dockstader took his part instead. Mrs. Primrose is also a grip victim. —Lew Sulley, of the Primrose and Dockstader's co., joined the show here after a week's illness with throat trouble and grip.

TROY. —GRISWOLD OPERA HOUSE (S. M. Hickey, manager): New England Opera co. 2-7 in Said Pasha, Fra Diavolo, The Bohemian Girl, The Isle of Champagne, Boccaccio, The Beggar Student, The Street Singer, The Chimes of Normandy, The Fencing Master, Pinafors, and The Circus Clown; good houses. Muldoon's Picnic 9, 10. Rupert of Hentzen 11. The Heart of Chicago 11-13. —RAND'S OPERA HOUSE (S. Shubert, lessee; Woodward and Voyer, managers): Wilson's Minstrels Dec. 30; good house. The Highwayman 31; fair house. Vanderville 2-7 by Otto and Delano, the Larkins, De Bieras, Edward Estua, Sam Ryan, and R. J. Dunstan and co.; fair business.

ALBANY. —EMPIRE THEATRE (Adolph Gerber, manager): The Herrmanns gave two interesting performances to fair business Dec. 31. Devil's Auction was seen by two large audiences 2. Primrose and Dockstader's Minstrels packed the house 3. Olga Nethersole in *The Second Mrs. Tanqueray* 4 played to capacity. At a matinee 5 the bill was changed to The Wife of Scari and evening Carmen. —ITEM: K. Backett 10. —HARMANUS BLEEKER HALL: Luke Blackburn and his cake walk on twice 2 to fair business. Corse Payton 9-14. —ALBANY THEATRE (C. H. Smith, manager): Muldoon's Picnic 5-7. Remember the Maine 16-18. The White Slave 25-26.

SACRUCY. —WIETING OPERA HOUSE (M. Reiss, lessee; J. L. Kerr, manager): Hotel Topsy Turvy was rather a disappointment to a large house Dec. 29. The Herrmanns pleased good audiences 2, 3. The Old Coat 5. James K. Hackett 12. Mathews and Bulger 13. —BASTABLE THEATRE (S. S. Shubert, manager): Little Lord Fauntleroy was well presented by the stock co. 2-7 and attracted largely. The Lady of Lyons 9-14. —GRAND OPERA HOUSE (A. A. Gruber, manager; G. A. Edes, business-manager): Joe Ott amused big houses in Looking for Trouble 2-4. The Heart of Chicago 5-7. Remember the Maine 6-11.

ROCHESTER. —LYCEUM THEATRE (H. E. Wolf, manager): The Village Postmaster was presented before fine audiences 2-4. The play was well staged and the co. commendable. Roland Reed, supported by Isidore Rush, in The Woman Hater and The Wrong Mr. Wright attracted large houses 7. The Telephone Girl 9. Rogers Brothers 10, 11. Ellis Opera co. 19, 20. —BAKER THEATRE (S. S. Shubert, manager; J. J. Shubert, local-manager): The Old Coat was greeted by large attendance 2-4. Henry Lee's Cyrano de Bergerac 9-14.

SARATOGA SPRINGS. —THEATRE SARATOGA (Sherlock Sisters, managers): Remember the Maine 2; fair and appreciative audience. Devil's Auction 3; large and enthusiastic audience. The Stock co. to open 9 have changed their date to next month. John B. Gordon, lecturer 19. Hogan's Alley 26. —BROADWAY THEATRE (Woodward and Voyer, lessee; F. B. Dowd, manager): Wilson's Minstrels 2 closed at Hudson, N. Y. 31 and did not fill date. The Little Minister has changed to 23. Cumberland 26-27.

ODGENSBURG. —OPERA HOUSE (Charles S. Hubbard, manager): Kennedy Players opened 2 for a week and have been playing to good business and giving satisfaction. The following plays will be presented: She Couldn't Marry Thrice, The Two Thieves, Teddy Maguire, Behind Prison Bars, The Two Orphans, and The Fool of Nature. Gayest Manhattan 14. Jefferson Comedy co. 16. Modjeska Feb. 4.

UTICA. —OPERA HOUSE (Sam S. Shubert, manager): The Highwayman Dec. 29 drew a large and intelligent audience. Conscientious work was done by Jerome Sykes, John Mayon, Nellie Braggins, and Mand Williams. The Wilbur Opera co. opened a week's engagement 2 to a full house. Marion Manola being indisposed Miss Mattie Richardson (the little Bauermeister of this co.) sang the leading prima donna roles quite acceptably. Stuart Robson 18. Ward and Vokes 20. Martin's U. T. C. co. 21.

FISHKILL-ON-HUDSON. —ACADEMY OF MUSIC (Clark and Peattie, managers): Munroe Lester co. opened 2 for a week to good business; performances fair. Repertoire: Ragged Jack the Bootblack, Molly Bawn, New York by Night and Day, Fanchon the Cricket, and Jack Sheppard. O'Hooligan's Wedding 13. Green Comedy co. 16. —DIBBLE OPERA HOUSE (W. S. Dibble, manager): Mason and Downs' U. T. C. 5.

MORNELLVILLE. —SHATTUCK OPERA HOUSE (S. Ossowski, manager): J. E. Tooel with a good co. opened for a week 2 in Kilarney and the Rhine, followed 3, 4 by The Widow Hunt and Rip Van Winkle. —ITEM: The unique Christmas card from Manager Rosenthal, of Brown's in Town, was received too late for acknowledgment last week, but was appreciated.

AMSTERDAM. —OPERA HOUSE (George McClumpha, manager): Joe Ott in Looking for Trouble to fair business Dec. 29; co. good; audience pleased. New England Stock Dramatic co. opened a week 2 to large business, presenting Trilby very creditably. —Wagstaff 9, 10. Svengala 18-21. Johnny on the Spot 11 canceled.

GLOVERSVILLE. —KASSEN OPERA HOUSE (A. L. Covell, manager): Joe Ott in Looking for Trouble Dec. 30 had a good house and gave satisfaction. Devil's Auction drew a good audience 4; specialties good; audience pleased. Remember the Maine 11. The Heart of Chicago 11. Other People's Money 13. The Real Widow Brown 16.

ONEIDA. —MUNOR OPERA HOUSE (Smith and Preston, managers): Charles Cowles in A Country Merchant Dec. 31 drew a medium house; perform-

ance pleased. Barney Ferguson in Muldoon's Picnic 4; fair performance; good business. Remember the Maine 12. Rock Band Concert co. 18. Martin's U. T. C. 20.

LYONS. —MEMORIAL HALL (Mills and Ohmann, managers): The Heart of Chicago 4 pleased a small audience. Other People's Money 7. Martin's U. T. C. 16. The Flints 17-21. —ITEM: George Williams of the Flint co., is home on a short vacation. The new drop curtain was used for the first time 4 and was admired greatly.

CANANDAIGUA. —GRAND OPERA HOUSE (S. C. McKechnie, manager): Other People's Money Dec. 30; large and pleased audience. Elmer E. Vance co. presenting The Limited Mail, Patent Applied For, and The Arabian Nights, 2-4; good business. The Flints 9-14.

HUDSON. —OPERA HOUSE: Manhattan Entertainers pleased a fair-sized audience Dec. 29. Wilson's Minstrels gave a poor show to a light house 31. Cumberland 61 10. —ITEM: Wilson's Minstrels disbanded here.

GENEVA. —SMITH'S OPERA HOUSE (F. K. Hardison, manager): Darkest America Dec. 22; good performance; good business. Bruns and Nina's Vaudeville co. 2; light business. The Herrmanns 5. Boston Ladies' Military Band 11. Martin's U. T. C. 17.

POUGHKEEPSIE. —COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Cumberland 61 Dec. 30. Primrose and Dockstader's Minstrels delighted two large audiences 2; excellent specialties. Joseph Greene 9-14. —ITEM: After the matinee of the Corse Payton co. 3 Etta Reed gave a reception to the women and children in the audience.

BINGHAMTON. —STONE OPERA HOUSE (J. P. E. Clark, manager): Milton Aborn's New England Opera co. concluded a week's engagement Dec. 31 to good attendance and satisfaction. Fra Diavolo, The Bohemian Girl, The Chimes of Normandy, The Fencing Master, The Street Singer, Said Pasha, Pinafors, The Circus Clown, and The Mascot were sung. Roland Reed 5. Devil's Auction 6. Brothers Byrne 9. —ITEM: Etta Reed, is the best Mr. Payton has ever had. The costumes and scenery are very elaborate. Specialties are introduced by D. J. Sullivan, Caswell and Arnold, Ida Melrose, and Corse Payton. Repertoire: *The Planter's Wife*, Jim the Penman, My Kentucky Home, Santiano, The Galleys Slave, Flirtation, Two Nights in Rome, Drifted Apart, Jack and the Beanstalk, The Daughter of the Regiment, and The Plunger. Wilbur Opera co. 9-14. —ITEM: After the matinee of the Corse Payton co. 3 Etta Reed gave a reception to the women and children in the audience.

PENN YAN. —SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Darkest America Dec. 22; good performance; light business. The World Against Her 31. The Herrmanns canceled. Manager Gates has sued them for \$500 damages.

WATERTOWN. —CITY OPERA HOUSE (E. M. Gates, manager): Muldoon's Picnic 2; large business; fair performance. The Circus Girl 12. —ITEM: The Herrmanns canceled. Manager Gates has sued them for \$500 damages.

PENN YAN. —SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Darkest America Dec. 22; good performance; light business. Elmer E. Vance's co. 3-7. Vermont 12-14.

NORWICH. —CLARK OPERA HOUSE (L. B. Bassett, manager): At Fort Bliss 3 failed to appear —ITEM: Please extend thanks and greetings to Manager J. J. Rosenthal, of Brown's in Town, for his Christmas postal with THE MIRROR photograph as address.

OSWEGO. —RICHARDSON THEATRE (J. A. Wallace, manager): The Herrmanns 4 pleased a fine audience. Jefferson Comedy co. 18. The Little Minister 30.

PLATTSBURGH. —THEATRE (Edwin G. Clarke, manager): The Sleeping City Dec. 30; fair and pleased audience. The Little Minister 2. Edward H. Frye, impersonator, 4. The Geisha 8.

BALLSTON SPA. —SANS SOUCI OPERA HOUSE (William H. Quinn, manager): Wilson's Minstrels Dec. 28; small house; performance fair. Remember the Maine 3 gave satisfaction.

OWEGO. —WILSON OPERA HOUSE (J. H. Beaman, manager): Johnson Comedy co. opened for a week 2; —ITEM: George Bailey has joined the co. as pianist.

ONONDAGA. —NEW THEATRE (W. D. Fitzgerald, manager): Lasher's war electroscope Dec. 30. 31; no business. Fair for Virginia 25 canceled. At Fort Bliss 2 failed to appear.

JAMESTOWN. —SAMUEL'S OPERA HOUSE (M. Reiss, manager): Lorraine Hollis co. Dec. 29-31; good houses. Darkest America 2; crowded house. The Highwayman 5. Going to the Races 10.

YONKERS. —MUSIC HALL (W. J. Bright, manager): The Gormans in Mr. Beans from Boston 2; packed house. E. T. C. 3; house crowded. Primrose and Dockstader's Minstrels 6. Cumberland 61 2.

AUBURN. —BURTIS OPERA HOUSE (E. S. Newton, manager): Show Comedy co. crowded the house throughout the week ending 31. A Country Merchant filled the house 2.

LOCKPORT. —HODGE OPERA HOUSE (Knowles and Gardner, managers): Darkest America Dec. 31 to good business. Other People's Money 1; good business and satisfaction.

BATAVIA. —DELLINGER OPERA HOUSE (E. J. Deller, manager): The Heart of Chicago to S. R. O. 2. Stevens Burlesque co. 21. Big Sensation co. 27. The Real Widow Brown 30.

DUNKIRK. —NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Peck's Bad Boy 2 failed to appear to a large audience.

YOUNGSTOWN. —OPERA HOUSE (Engene Roock, manager): The Heart of Chicago Dec. 29 to big business. Faust 2 to good houses. Field's Minstrels 3 drew largely and gave an excellent performance. Mr. Field's is a local favorite, and Comedians Bigby and Donnelly pleased, as did the specialties. What Happened to Jones filled the house. The work of John Allison, Cora Williams, E. Soline Powell, and Barney McDonough was unusually fine. The entire co. was clever. Peck's Bad Boy 7. Oliver Doud Byron comes 9-11. Shore Acres 14.

AKRON. —GRAND OPERA HOUSE (W. F. Stickles, manager): Elks' Vendueville Dec. 30, 31; well filled houses; fair performances. Porter J. White's Faust 4; performance excellent; medium house. Porter J. White, Frank McDonald, and Olga Verne did very fine work. What Happened to Jones 6. Darker America 7. Going to the Races 11. A Bachelor's Honeymoon 12. Peck's Bad Boy 14. —ITEM: Frank McDonald, formerly of Morrison's Faust, is now with Porter J. White.

CANTON. —THE GRAND (M. C. Barber, manager): The Bowton Lyric Opera co. closed a very successful week Dec. 31. The Bohemian Girl was presented 2. Fra Diavolo 3, and Amorita 31. Al G. Field's 20. —ITEM: The wife of a great city, A Vagabond's Wife, The Black Flag, The Factory Girl, The Coal Black Lady (Turned Up), and The Waif of the Mines. The Two Johns packed the house 2; everybody pleased with comedy and specialties. Chattanooga did good business 5 and delighted the audience. The last act, however, was marred somewhat by bad scene shifting, a not infrequent occurrence here. Lyman H. Howe's wags 6, 7. When London Sleeps 10. Humpty Dumpty 14.

LIMA. —FAUROT OPERA HOUSE (E. G. Hyde, manager): A Grip of Steel pleased a fair house Dec. 29; co deserved a better patronage. A Texas Steer, with Katie Putnam as Bossey, delighted a good audience 31. William F. Wolcott, of the co., is a lime boy and was greeted warmly. Aubrey Dramatic co. opened for a week 2, pleasing a fair house. Repertoire: Wife for Wife, Dangers of a Great City, My Uncle from India, The Land of the Living, The Charity Girl, The Mystery of Thornton Park, The Jealous Mrs. Jones, and Condemed to Death. Shore Acres 10. Going to the Races 14.

YOUNGSTOWN. —OPERA HOUSE (Engene Roock, manager): The Heart of Chicago Dec. 29 to big business. Faust 2 to good houses. Field's Minstrels 3 drew largely and gave an excellent performance. Mr. Field's is a local favorite, and Comedians Bigby and Donnelly pleased, as did the specialties. What Happened to Jones filled the house. The work of John Allison, Cora Williams, E. Soline Powell, and Barney McDonough was unusually fine. The entire co. was clever. Peck's Bad Boy 7. Oliver Doud Byron comes 9-11. Shore Acres 14.

AKRON. —GRAND OPERA HOUSE (W. F. Stickles, manager): Elks' Vendueville Dec. 30, 31; well filled houses; fair performances. Porter J. White's Faust 4; performance excellent; medium house. Porter J. White, Frank McDonald, and Olga Verne did very fine work. What Happened to Jones 6. Darker America 7. Going to the Races 11. A Bachelor's Honeymoon 12. Peck's Bad Boy 14. —ITEM: Frank McDonald, formerly of Morrison's Faust, is now with Porter J. White.

CANTON. —THE GRAND (M. C. Barber, manager): The Bowton Lyric Opera co. closed a very successful week Dec. 31. The Bohemian Girl was presented 2. Fra Diavolo 3, and Amorita 31. Al G. Field's 20. —ITEM: The wife of a great city, A Vagabond's Wife, The Black Flag, The Factory Girl, The Coal Black Lady (Turned Up), and The Waif of the Mines. The Two Johns packed the house 2; everybody pleased with comedy and specialties. What Happened to Jones filled the house. The work of John Allison, Cora Williams, E. Soline Powell, and Barney McDonough was unusually fine. The entire co. was clever. Peck's Bad Boy 7. Oliver Doud Byron comes 9-11. Shore Acres 14.

ZEPHYRS. —AUDITORIUM (L. M. Luchs, manager): The Wheel of Fortune Dec. 29; small audience; poor performance. Walker Whiteside in The Red Cockade 2; S. R. O.; play well received. Cora Van Tassel in The Volunteer 14.

INDIANAPOLIS. —ARIEL OPERA HOUSE (John L. Charles, manager): Shore Acres 2; good house; best attraction this season. Scotty's Minstrels 3; fair house; good performance.

SPRINGFIELD. —BLACK'S OPERA HOUSE (Charles Brunner, manager): Hailey's Minstrels Dec. 31; fair performance; good business. Shore Acres 8. City Sports 10.

CALIPOLIS. —ARIEL OPERA HOUSE (John L. Charles, manager): Shore Acres 2; good house; best attraction this season. Scotty's Minstrels 3; fair house; good performance.

PHILADELPHIA. —UNION OPERA HOUSE (George W. Bowers, manager): Shore Acres Dec. 31; full house; appreciative audience; receipts \$100. Will Carleton in lecture course 16.

CHILLICOTHE. —MASONIC OPERA HOUSE (E. A. Robinson, manager): The Wheel of Fortune Dec. 31; fair business and performance. Mulligan Guards Ball 4.

GALLIPOLIS. —ARIEL OPERA HOUSE (John L. Charles, manager): Shore Acres Dec. 31; good house; best attraction this season. Scotty's Minstrels 3; fair house; good performance.

ST. MARIN'S. —GRAND OPERA HOUSE (H. G. McLain, manager): A Grip of Steel Dec. 31; excellent performance; fair house. The Late Mr. Early 4.

PEORIA. —PEOPLES THEATRE (W. T. Boyer, manager): Peoria's Faust 2 to good business. —ITEM: Peoria's THEATRE (C. F. Stevenson, manager): Flynn's Big Sensation and combination concert; large audience. White's Faust 9. Peck's Bad Boy 18. Natural Gas 20.

GALVESTON. —CITY OPERA HOUSE (Charles E. Bibb, manager): Shore Acres 2; good house; What Happened to Jones 3; good entertainment; good house. Next Door 5.

NEW PHILADELPHIA. —UNION OPERA HOUSE

The Donovans in Dewey's Reception changed their date from 24 to 26 and gave two performances to fair business, but failed to give satisfaction. The Midnight Alarm 27; fair business; piano. Charles Leonard Fletcher in Dr Jekyll and Mr Hyde 2 to fair house, giving satisfaction. Lubin's Passion Play Pictures 5, with Joseph C. Russell, tenor, to good house. Stetson's U. T. C. 7. Maude Hillman co. 9-14.—ITEM: The Two Johns was booked for 6, but the sign did not appear till 4 and Manager Alles would not play the on one day's billing.—Manager Alles spent Christmas at his home in Louisville. Just before he left he was presented with a handsome silk umbrella by the stage bands.—Charles Leonard Fletcher and Ruth Royal left the Dr. Jekyll and Mr. Hyde co here. Manager Appell sent rest of co. to Lebanon, where they played without their leading people. The co. will try and stay out under the management of their former agent, Mr. Barnett.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Ups and Downs of Life Dec. 30. Across the Continent 31. Waite's Comic Opera co. 9-14 in Paul Jones, Ermine, Maritana, Seid Pasha, Olivetta, and Pinafore = GRAND OPERA HOUSE (George M. Miller, manager): Honeymoon 6. Mikado opened their second week 2 to packed houses. Repertoire for week: Cuba Libre, North and South, England's Nest, The Great Northwest. The co., headed by Beatrice Earl, seems to be the most popular that plays Reading; the business the largest in the history of the house. The plays are handsomely staged and good specialties are introduced. The music by Howson's "4th Century Band" is a strong feature.—BECKER'S LYCEUM (H. W. Becker, manager): Was opened 2 by Kana Opera co. in The Grand Duchess to large houses. Charlotte Gilligan, the prima donna, made a very favorable impression and sang well. Martin Pache, the tenor, has a good voice. Charles Meyers and Mountjoy Walker, the comedians, are clever; the chorus is strong and the opera was well given.

SCRANTON.—LYCEUM (Burgunder and Reis, managers): Mr. and Mrs. Ross Whytal drew two large audiences 2 to witness their new play, Vagabondia, which while pleasing, failed to make a great hit as did for Fair Virginia. The Highwayman 3; crowded house. Intimate Roland Reed and Isadore Rush the charming, supported by an excellent co., pleased big audience with The Wrong Mr. Wright 4. The Village Postmaster 7.—ACADEMY OF MUSIC (Burgunder and Reis, managers): Waite's Stock co. with Annie Louise Ames playing the stellar roles, produced 2-7 the following plays to good business, giving satisfaction: London by Night, The Two Kids, Lady of Lyons, Flag of Freedom, Souvenir Heroine, Power of Love, That Dangerous Woman, The Boy from Boston, An American in Ireland, and Between Two Fires. Lost in New York 9-11.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): My Sweetheart Dec. 29, 30; light houses; the co. was only fair. Mr. and Mrs. Whytal in Vagabondia drew a fair house 31. These sterling artists are, as usual, supported by a good co. Maude Hillman and a well-balanced co. opened the new year with a matinee 2, which was well attended, and they have been drawing very good business. The estimate our people have of this co. is evidenced in the fact that the business has increased at each performance and they will quit winners at the end of the week. Repertoire: Charity Boys, Special Delivery, A Hidden Past, Lights and Shadows, Lady Andley's Secret, The Broker's Daughter, Among the Pines, A Scrap of Paper, and The Clipper. My Avuncular Relative Thomas' Domicile 9, 10. Al Field's Minstrels 11.

WILKES-BARRE.—THE NECESSITY (M. H. Burgunder, manager): The Broadway Theatre co. presented The Highwayman 2 to crowded houses giving satisfaction. Road Reed in The Woman Hater 3 to fair audience. The Village Postmaster 8. The Herrmanns 7. Isolante (local) 9-11. Andrew Mack 13.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Waite's Stock co. Dec. 29-31 to crowded houses. Presenting The Flag of Freedom, An American in Ireland, Dad's Girl, and East Lyons. The Byrnes 2-4 to large houses, presenting Across the Continent, Ups and Downs of Life, and The Anxious Widow to pleased audiences. The Gormans in Mr. Beane from Boston 5-7 opened to big business. Broshman Jackson co. 9-14.—ITEM: Isadore Rush visited many friends during the Roland Reed co.'s engagement in this city. This is Miss Rush's home.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Waite's Opera co. closed large week's business Dec. 31, making hits in Maritana and Cavalleria Rusticana through the artistic work of Julius Gifford and Joseph W. Smith. Cameron Clemons co. did good business 2-7 in the following repertoire: Eagle's Nest, Raglan's Way, East Lyons, The Smugglers, The Silent Witness, Battery B. Camille, A Russian Romance, and Shadows of a Great City. Specialties were introduced by Mae Sauer, Gossie Gill, Bay Helen, and Boyd and Miller. Chattanooga 9. Stetson's U. T. C. 11. She-McAllife co. 16-21.—ITEM: Cameron Clemons will retire from the co. bearing his name 7 and the co. will continue its tour under the name of Wolford-Sheridan Stock co.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): What Happened to Jones Dec. 29 did good business and gave satisfaction. A Mist Marriage 29; light house; fair performance. A Bachelor's Honeymoon 2; big business; pleased audience. Ishma Simpkins 6. A Tarrytown Widow 12. When London Slept 12. McCorbin's Twins 16.—OPERA HOUSE (J. G. Ellis, manager): Wilson's Theatre co. No. 2 & 5, 8. Pittsburgh Orchestra 10.—ITEM: The Wilson Theatre co. played a very successful engagement at the Opera House 29-31. Mr. Wilson has organized a new co. to be called the Wilson Theatre co. No. 2, composed of good specialties and farce-comedy people. The No. 1 co goes to Shamokin 2-7, while Mr. Wilson personally opens with his new co. at the Opera House 5.

BUTLER.—PARK THEATRE (George N. Burkhalter, manager): The most pleasing, clean and up-to-date farce seen here for some time was What Happened to Jones Dec. 30; good audience. John Allison, Maude Allison, and Laura Chase, all recent members of the co. did excellent work and deserve special mention, as do E. Selene Powell, Barney McDonough, and Cora Williams. Royer Brothers in Next Door 2; good houses pleased. A fair house seemed to enjoy Peck's Bad Boy 3; specialties good. Stetson's U. T. C. 4. The Tarrytown Widow 7.—ITEM: Goodwin and Lawrence, booked 25-26, failed to materialize.—Elaborate preparations are being made for the presentation of Miss Cuba, Jr. during the early part of January. Over 300 will take part.

WILLIAMSPORT.—LYCENDE OPERA HOUSE (George H. Babb, manager): Cameron-Clemons co. Dec. 28-31 in Raglan's Way, Shadows of a Great City, Eagle's Nest, A Russian Romance, East Lyons, The Smugglers, The Silent Witness, Camille. Under Two Flags, and The Roman Rye to large business; audiences pleased. Mr. Clemons and Miss Wolford were exceptionally strong in their parts; supporting co. excellent. Lost in New York 2 to fair and appreciative audiences. Passion Play pictures 4 to good business; pleased audiences. Brothers Byrne 5. Devil's Auction 7.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): The Spoons broke the record for week closing Dec. 31, the S. R. O. sign being displayed every performance. Plays presented were A Fair Rebel, Hobson's Choice, Kathleen Mavourneen, That Girl from Texas, A Woman's Devotion, Dr. Jekyll and Mr. Hyde, The Obedient Family, and The Pearl of Savoy. The Tarrytown Widow 10; pleasure a fair-sized audience 2. Field's Minstrels gave their usual excellent performance to a large and pleased audience 4. Digby Bell 11. A Country Merchant 14.

PITTSBURG.—MUSIC HALL (C. C. King, manager): American Theatre co. closed a successful week Dec. 31. Plays presented: A Prince of Russia, Love and War, The Battle of Life, The Scarlet Circle, A Fatal Wedding, and The Counterfeiter. She-McAllife Stock co. opened for a week 2 in What Happened to Jones and The Fire Patrol to S. R. O. Jerry McAllife is a great favorite here. The Man of War's Man 2; S. R. O.; good performance. Tommy Shearer co. 9-14. Joseph Greene co. 18-21.

EASTON.—ARLE OPERA HOUSE (Dr. W. K. Dotwiller, manager): Mr. and Mrs. Whytal in Vagabondia played to fair business 3. Vagabondia failed to impress and it was generally regarded as a poor vehicle. Howe's warpage 4, 5 was pronounced the best of the moving pictures seen here. Andrew Mack II. Himm-Jein's Ideas 16-21.—NEW WONDERLAND: New York All Star Specialty co. 8-7 to fair business; co. ordinary.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): The Tarrytown Widow Dec. 29; fair house; best of satisfaction. Macaulay-Patton co. 27 opened in The Minister's Son to full house. Other

plays: Royal Rags, Only a Farmer's Daughter, A Sly Old Fox, The Struggle for Gold, The Queen of Shays.—ITEM: George Wright, a Sharon boy, has joined the Tarrytown Widow.

GREENVILLE.—LAIRD'S OPERA HOUSE (H. W. Holby, manager): Boston Ladies' Symphony Orchestra 3; excellent entertainment; large audience. Peck's Bad Boy 10.—ITEM: The affairs of Laird's Opera House, which has been in the hands of an estate, have been settled. H. W. Holby will be the manager hereafter.

BLOOMSBURG.—OPERA HOUSE (J. R. Fowler, manager): A Bachelor's Honeymoon Dec. 30; excellent performance; fair house. The Midnight Alarm 3; fair performance; medium house.—ITEM: The Elk's banquet at the Hotel Baldy, Danville, 5 was postponed till 12 on account of the death of the wife of Brother M. I. Hennessy.

CARDONALE.—GRAND OPERA HOUSE (Daniel P. Byrne, manager): Waite's Opera co. 9-14.—ITEM: Please extend thanks to the manager of Brown's in Town for his unique Christmas card.—The Christmas Minstrel is, without an exception, the finest publication ever issued in the interest of the profession.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (C. M. Mishler, manager): Brown Jackson Stock co. 2-7 to fair houses; specialties good; co. only fair. Spooner Comedy co. 8-11, 13, 14. When London Sleeps 12. Bobby Gaynor 17. My Sweetheart 18, 19. Katherine Oliver 20. The Two Johns 21. Scott's Minstrels 24. A Milk White Flag 26.

WARREN.—LIBRARY THEATRE (P. B. Scott, manager): Dark-at-S-Ameria pleased a good audience 3. The Tarrytown Widow (return date) 4; entire satisfaction; large audience. Macaulay-Patton co. 9-14.—ITEM: Manager Scott has been suffering with an attack of grip for the past week, but is attending to business again.

COLUMBIA.—OPERA HOUSE (James A. Crowther, manager): Markham Stock co. Dec. 28-31 in The Infantry, East Lyons, The Californian, and The Stars and Stripes to good business; satisfactory performance.—ITEM: Professor Charles McClain's Orchestra will furnish the music at the Opera House hereafter.

ALLEGTON.—ACADEMY OF MUSIC (N. E. Werner, manager): The Byrons appeared in Across the Continent Dec. 29; tooheavy house; co. and performance fair. Corse Payton's Stock co. opened for a week 2, giving On the Rappahannock and Woman for Woman to large and delighted audiences; excellent co. performance highly satisfactory.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Macaulay-Patton co. week Dec. 31; big business; satisfaction given. Repertoire: The Minister's Son, The Struggle for Gold, Royal Rags, and Only a Farmer's Daughter. James B. Mackie in Grimes' Cellar Door 2-4; fair business; co. fair.

DU BOIS.—FULLER'S OPERA HOUSE: (J. A. Bonnel, manager): Dave W. Woods Comedy co. 2-7 in Beacon Lights, The Black Flag, The Prince of Liars, The Giant Mine, and East Lyons; co. strong. Little Jessamine, Henrietta St. Felix, and Woods, Chace, and Busbee are worthy of special mention.

ROCHESTER.—OPERA HOUSE (C. A. Vandervelic, manager): Royer Brothers in Next Door 3; packed house; fine performance. Peck's Bad Boy 4; fair house and performance. Porter J. White in Faust 7. Wilson Comedy on 9-14. Welsh Brothers' Minstrels 20; large audience.

TYRONE.—ACADEMY OF MUSIC: Dark.—ITEM: Hooper and Blanchard have relinquished the management of the Academy leaving it dark for the remainder of the season unless some new manager takes hold. Mr. Blanchard has gone to his home in Baltimore.

BELLE VERNON.—OPERA HOUSE (C. F. Eggers, manager): Erwood Stock co. Dec. 28-31 in The Young American, Legal Rights, An Irishman's Love, Fun on the Bristol, in Chilkoot Pass, and Running Wild; good co.; large audiences. Just Smith's Luck 3 failed to appear.

MANOVER.—GRAND OPERA HOUSE (J. Percy Barnet, manager): Charles Leonard Fletcher in Dr. Jekyll and Mr. Hyde to a fair audience Dec. 29; good performance. Holow and Co.'s U. T. C. to a packed house 3; performance fair. Markham Stock co. 5-7 canceled.

SOUTH FORK.—THEATRE (J. H. Districk, manager): Stetson's U. T. C. Dec. 29; good business; fair performance. Peck's Bad Boy 27; fair business; excellent co. Williams Stock co. 31 failed to appear; reported closed at Lewistown, Pa. Joshua Simpkins 5; good co.; excellent business.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley, Appell and Neoley, lessee; F. D. Coyle, manager): Mr. and Mrs. Russ Whytal in Vagabondia Dec. 30; good house; co. excellent. Dr. Jekyll and Mr. Hyde 4; large audience; co. fair. Passion Play pictures 6, 7.—

CORRY.—OPERA HOUSE (W. K. Stone, manager): J. E. Tool in Killarney and the Rhine and Rip Van Winkle Dec. 29, 30; fair business; capable co. Boston Ladies' Symphony Orchestra 2; small but appreciative audience. Darkest America 4; good business; pleasing performance.

FRANKLIN.—OPERA HOUSE (J. P. Keens, manager): What Happened to Jones Dec. 29; large house; performance excellent. Grimes' Cellar Door 31. The Tarrytown Widow 4. A Breezy Time 12. The Midnight Alarm 14. Gibney-Hoefler Stock co. 22-28.

GREENSBURG.—KAGGY THEATRE (R. G. Curran, manager): Shore Acres delighted a large audience Dec. 22. Stetson's U. T. C. 28 to S. R. O. Peck's Bad Boy 31 to a large and pleased audience. A Bachelor's Honeymoon 3; fair house; co. good.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Lorraine Hollis co. 2-7 in Camille, Forget Me Not, and The Tresses; fair houses. Charles Cowles in A Country Merchant 9. U. T. C. 14.

PUNKSUTAWNEY.—MAHONING STREET OPERA HOUSE (F. M. Bowman, manager): Joshua Simpkins 2; large house; performance good. Dr. Jekyll and Mr. Hyde 7. American Specialty co. 11. D. H. Woods 16-19. My Sweetheart 21.

JEANNETTE.—OPERA HOUSE (A. L. Bethune, manager): Peck's Bad Boy pleased a large house Dec. 29. Old Southern Life 3; good performance; S. R. O. Wilson Theatre co. 7.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Gibney-Hoefler Stock co. Dec. 28-31; business and co. fair. Porter J. White's Faust 4.

POTTSVILLE.—GRAND OPERA HOUSE (Grant M. Koontz, manager): Huntley-Jackson co. week 2-7 in The World, The Tornado, and The Fast Mail to moderate patronage; co. good. Under the Dome 16.

SHIFFIELD.—L. O. O. F. THEATRE (W. G. LeRoy, manager): Grimes' Cellar Door Dec. 29; small but appreciative audience. Captain Wheelock invited on "Our Puerto Rican Campaign" 31; good house.

BELLEVILLE.—GARMAN'S OPERA HOUSE (William German, manager): A Bachelor's Honeymoon Dec. 31 delighted a fair house. Wilson Theatre co. 9.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (R. G. Curran, manager): Rover Brothers in Next Door Dec. 31; packed house; fair performance. A Bachelor's Honeymoon 6. Joshua Simpkins 10.

PHILIPSBURG.—PIERSON'S OPERA HOUSE (A. B. Herd, manager): Lost in New York Dec. 29; poor; fair house. Boston Symphony Orchestra 30; excellent.

MONONGAHELA.—GRANBLEY'S OPERA HOUSE (John M. Grable, manager): Next Door Dec. 29 to fair business; performance pleased. R. J. Erwood co. opened for a week 2 to fair business; co. week.

FREELAND.—GRAND OPERA HOUSE (George McLaughlin, manager): Charles Leonard Fletcher in Dr. Jekyll and Mr. Hyde failed to appear.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Goldsmith, manager): A Bachelor's Honeymoon 4; good audience; every one pleased. The Tarrytown Widow 11.

WAYNESBURG.—OPERA HOUSE (Cooke and Munell, managers): Just Smith's Luck 4; good business and satisfaction.—ITEM: The MIRROR is the finest of the holiday publications.

WEST CHESTER.—OPERA HOUSE (P. J. Painter, manager): Lowande and Conklin's Winter Circus

and Vanderville co. 2, 3; performance fair; poor house. Guy Brothers' Minstrels 9.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hampstead, manager): The Gibneys opened for a week 2 presenting The Prince of Liars and Angie the Country Girl; performance to S. R. O.

ELTON.—GRAND OPERA HOUSE (Griffith and Co. managers): The Midnight Alarm Dec. 31; small house; poor performance.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank R. Waite, manager): Watson's Metropolitan Minstrels 2-4 did not appear.

EAST STRoudSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Dark.

ATLANTA.—ELKHORN OPERA HOUSE (Maurice Foley, manager): The World Against Her 5.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Dark.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): Dark.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (John Drewman, manager): The Secret Enemy Dec. 29-31; excellent performance; attendance good. Eva Mountain and Elmer Grandin in the leading parts were very good; others of the cast satisfactory. Lang's Operatic Burlesques 2-4 to good houses; performances fair. Faust 5-7. The Heartbeats 9-11 canceled = AUDITORIUM (J. W. Mickeljohn and Co. managers): Tremont Standard comb. 4 to large audience; conductor silent. Murat Halstead Feb. 4.

WOONSOCKET.—OPERA HOUSE (R. A. Harrington, manager) Johnny on the Spot Dec. 29; small house; co. 2nd; fair house; deserved better.

PROVIDENCE.—ELKHORN OPERA HOUSE (R. D. Hart, manager): The Silver Linings, East Lynns, The Mysterious Mr. Briske, The Wife, and The Irish Millionaire 2-4; performances well attended.

CALVERT.—CASIMIR'S OPERA HOUSE (J. P. Casimir, manager): Creston Clarke Dec. 29 in A Ragged Cavalier 2; good business. Creston Clarke and Eva Mountain 31; largest business of season; performance good. Schubert's Concert 2-3 to good business; audience pleased.

SHREVEPORT.—OPERA HOUSE (Ellsworth and Brooks, managers): Edwin Rostell played a return engagement Dec. 29, presenting Hamlet to large and pleased audience. A Hired Girl 29 did little business. My Friend from India 24.

DENISON.—OPERA HOUSE (Milton L. Epstein, manager): A Hired Girl Dec. 29; good attendance; performance not satisfactory, though Thomas J. Ryan and Fannie Fields did well. Lewis Morrison 3. Miss Francis of Yale 7.

GARNETTVILLE.—OPERA HOUSE (John A. Hulen, manager): A Hired Girl Dec. 31; small house; performance poor.

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Ledger "The audience was plainly delighted with the whole performance."
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WHAT THE MANAGER OF THE PARK THEATRE SAYS:
 William Jerome's Herald Square Comedians played the Park Theatre week of December 19th, 1898, to \$2,000.00, and owing to their great success and the almost universal demand of my patrons they were brought back for New Year's week. On New Year's Day they played to more and admissions than any other show in Philadelphia, turning them away by the hundreds in the evening, and at prices 25 per cent. higher than those charged during their first engagement. During the week, in spite of bad weather, every day the business was phenomenal, the actual receipts for the week reaching \$4,710.25.
PAUL N. PURMAN, Manager Park Theatre, Philadelphia.

Address all communications for time to FRANK JEROME, Sole Manager, care RUSSELL & MORGAN SHOW PRINT, 1359 Broadway, New York.

Pleased.—THIRD AVENUE THEATRE (W. M. Russell, manager): John Walters 25-31 in How Hopper Was Side Tracked to a record breaking week's business. A Boy Wanted 17.—ITEM: The holiday week proved a record breaker with the local houses. Each had \$2,000.00 several times, and the patronage was well deserved, as strong attractions were presented. Owing to the cancellation of the Eleo De Tournay co. dates, Mannie Howe and Harley arranged for a New Year's Night engagement of Guy, and Manhattan.

WALLA WALLA.—NEW WALLA WALLA THEATRE (J. G. Paine, manager): Davis and Busby's U. T. C. to fine house Dec 26; performance poor. Dorothy Morton Opera co. 6. Hogan's Alley 7. How Hopper Was Side Tracked 10.

SPOKANE.—ADDITIONUM (Harry C. Hayward, manager): Tennessee's Partner Dec. 26; crowded house; play well presented. Shaft No. 2 30, 31; fair business; good electrical effects.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): Ole Olson Dec. 27; fair performances; business small.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Biester, manager): What Happened to Jones 2; good houses; pleased. Clay Clement 14. Boston Lyric Opera co. 16-21. A Milk White Flag 23.—GRAND OPERA HOUSE (Charles A. Feinler, manager): King Dramatic co. 27 in Monte Cristo, Hands Across the Seafloor, The Power of the Press, Carmen, and The War of Wealth, to 8. R. 4. Oliver Byron 12-14. Isham's Octopuses 16-18. The Stowaway 19-21. A Country Merchant 21-25.

PARKERSBURG.—ADDITIONUM (W. E. Kemery, manager): Shore Acres Dec 29; sold out; performances fine. The Wheel of Fortune 31; light house; poor performance. Walker Whiteside 2 in The Red Co-kade; attendance good; splendid performance. Scott's Minstrels 4; fair business; performance fair. King Dramatic co. 9-14.

CHARLESTON.—BURLIN OPERA HOUSE (N. S. Burlew, manager): Stebbins' U. T. C. to good business Dec. 21. A Texas Steer to excellent business 28. Scott's Minstrels to fair business 31. Edmund Vance Cook, lecturer, 6. Clay Clement 13. A Jolly Lot 16, 17.

HUNTINGTON.—DAVIS OPERA HOUSE (Joseph Gillick, manager): Al G Field's Minstrels Dec. 29; good performance to good house. Scott's Minstrels 2; performance fair; good house. Boston Ladies' Orchestra 26.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Stebbins' U. T. C. did an enormous business Dec. 30. The orchestra was put on the stage. A Breezy Time 5.

WESTON.—CAMDEN OPERA HOUSE (James A. Tierney, manager): Dark.

WISCONSIN.

KENOSHA.—RHINE OPERA HOUSE (Joe Rhoda, manager): World, Garnella and Mack in Town Topics Dec. 25 to crowded house; audience pleased. Harrison J. Wolfe in The Lost Paradise 1 to fair house; excellent performance. David Copperfield (local) 2; crowded house. For Her Sake 8.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): John L. Sullivan co. Dec. 31; crowded house; performance good. The Hero of Manil 1, 2; good business. Deshon-DuVries Opera co. 8.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): J. L. Sullivan co. drew large business 1 and gave satisfaction. C. L. Stanford, lecturer, 5, 6. Russell Brothers 8. The Air Ship 5.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Stuart in 1402 7; large and appreciative audience.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Deshon Opera co. 9-14. Sol Smith Russell 17.

WAUSAU.—ALEXANDER OPERA HOUSE (P. H. Peters, acting-manager): Columbia Comedy co. opened for a week 2 to S. R. O., giving satisfaction.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Wagner Concert co. 10. Young's U. T. C. 14. Murray and Mack 17.

ASHLAND.—GRAND OPERA HOUSE (John Melo, manager): 1492 5. F. E. Long 16-21. Newell's Metropolitan Troubadours 30-Feb 4.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevin, manager): J. L. Sullivan co. Dec. 28; house fair. Mackay Comic Opera co. (return) 5-7.

WEST SUPERIOR.—GRAND OPERA HOUSE (A. Marshall, manager): Sowing the Wind Dec. 27. Black Patti's Troubadours 4.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): The McVicker Theatre co. commenced a three nights' engagement 2 to a good house.

FOND DU LAC.—CRESCENT OPERA HOUSE (William H. Standard, manager): Deshon-DuVries Opera co. 2, 3; S. R. O.; satisfied given.

STEVEN POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Dark.

MERRILL.—BERARD OPERA HOUSE (Charles Quinn, manager): Dark.

WYOMING.

LARAMIE.—MAENNERCHOR HALL (William Marquardt, manager): The Span of Life Dec. 28; excellent performance; large business.—OPERA HOUSE (H. E. Root, manager): What Happened to Jones 11. Daniel Sully co. 20.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Shepard, manager): Robert B. Mantell opened a week's engagement New Year's afternoon, 2, in A Secret Warrant to a crowded house, and presented A Face in the Moonlight to capacity in evening. Monarchs was given 3 to a large and well-pleased audience. Romeo and Juliet, Othello, and Hamlet will follow. By the Sad Sea Waves 9, 10. The Circus Girl 12-14. The Telephone Girl 19-22.—TORONTO OPERA HOUSE (Ambrose J. Small, manager): A crowded house greeted John Griffith in An Enemy to the King 2.

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Telegraph "The audience certainly found something to laugh at and obtained the full worth of their money."

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Item "The comedy gave manifest pleasure to those in attendance."

WHAT THE MANAGER OF THE PARK THEATRE SAYS:

William Jerome's Herald Square Comedians played the Park Theatre week of December 19th, 1898, to \$2,000.00, and owing to their great success and the almost universal demand of my patrons they were brought back for New Year's week. On New Year's Day they played to more and admissions than any other show in Philadelphia, turning them away by the hundreds in the evening, and at prices 25 per cent. higher than those charged during their first engagement. During the week, in spite of bad weather, every day the business was phenomenal, the actual receipts for the week reaching \$4,710.25.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES

- DRAMATIC COMPANIES.**

A BACHELOR'S HONEYMOON (Ward and Sackett): Bryan, Tex., Jan. 10. Palestine 11. Greenville 12. Paris 13. Clarksville 14.

A BOY WANTED (Western: Blaney and Vance, mgrs.): Tacoma, Wash., Jan. 8-9. Pt. Townsend 10. Victoria, B. C. 11. Vancouver 12.

A BOY WANTED: Marion Ind., Jan. 11. Auburn 14. Coldwater, Mich., 16. Battle Creek 17. Greenfield, Ind., 23.

A BREEZY TIME: La Grange, Tex., Jan. 10. Giddings 11. Calvert 12. Bryan 13. Navasota 14.

A BUNCH OF KEYS (Gins Bothner, mgr.): Portland, Ore., Jan. 8-14. Seattle, Wash., 15-21. Aberdeen 24. Olympia 25. Tacoma 26.

A CHEERFUL IDOT (The Blondells): Indianapolis, Ind., Jan. 9-11. Columbus 12-14. Elwood 15. Chicago, Ill., 23-28.

A CONTENTED WOMAN: Seattle, Wash., Jan. 11. 12. Victoria, B. C. 13. Vancouver 14.

A DANGEROUS MAID: Boston, Mass., Jan. 9-28.

A DAY AND A NIGHT: Baltimore, Md., Jan. 9-14. Washington, D. C., 16-21.

A DOG IN THE MANGER (Hoyt and McKee): Washington, D. C., Jan. 30.

A FEMALE DRUMMER: Philadelphia, Pa., Jan. 9-14.

A GRIP OF STEEL: Chicago, Ill., Dec. 23-Jan. 14.

A GUILTY MOTHER: Cincinnati, O., Jan. 9-14. Cleveland 16-21.

A HIGH BORN LADY (Clifford and Huth): Chicago, Ill., Jan. 9-14. Cincinnati, O., 16-21. Dayton 23-28.

A HIRED GIRL (Eastern: Blaney and Vance, props.; W. S. Butterfield, mgr.): Lafayette, Ind., Jan. 10. Danville 11. Terre Haute 12. Washington 13. Vincennes 14. Evansville 15.

A HOT OLD TIME (The Rays): Newark, N. J., Jan. 9-14. Columbus, O., 16-18. Indianapolis, Ind., 19-21. Cincinnati, O., 23-26.

A JAY TOWN (Ed F. Jerome, prop. and mgr.): New Britain, Conn., Jan. 9, 10. Bristol 11. 12. Waterbury 13. 14.

A JOLLY LOT: Wellston, O., Jan. 12. Pomeroy 13. Pt. Pleasant, W. Va., 14. Charleston 16, 17. Huntington 18. Ashland, Ky., 19. Jackson, O., 20. Waverly 21. Chillicothe 22.

A MILK WHITE FLAG (Thos. W. Ryley, mgr.): Detroit, Mich., Jan. 9-14. Toledo, O., 18-19. Sandusky 19. Warren, Pa., 20.

A NIGHT AT THE CIRCUS: Auburn, Ind., Jan. 28.

A PARLOR MATCH (W. M. Gray, mgr.): Portland, Ore., Jan. 9, 10. Olympia, Wash., 11. Tacoma 12. Seattle 13-15. Butte, Mont., 23-25.

A RUNAWAY GIRL: New York city Sept. 12—indefinite.

A STRANGER IN NEW YORK: Meridian, Miss., Jan. 16. Selma, Ala., 17. Pensacola, Fla., 20. Montgomery, Ala., 21. Columbia, Ga., 23. Macon 24. Americus 25. Albany 26. Thomasville 27. Tampa, Fla., 28.

A STRANGER IN NEW YORK: Topeka, Kan., Jan. 10. Lincoln, Neb., 11.

A TERRIBLE TIME (Harry Rogers): Lawrence, Mass., Jan. 9-14. Fall River 12-14.

A TEXAS STEER (Katie Putnam): Ottumwa, Ia., Jan. 10. Burlington 11. Hannibal 12. Quincy, Ill., 13. Canton 14. Springfield 16. Lincoln 18. Decatur 19. Lafayette, Ind., 20. Kokomo 21. Indianapolis 23-25.

A TRIP TO COONTOWN (Cole and Johnson; Cheyenne, Wyo., Jan. 10. No. Platte, Neb., 11. Kearney 12. Grand Island 13. Belleville, Kan., 14. Omaha, Neb., 18-21.

A TURKISH BATH (H. M. Blackaller, mgr.): Peru, Ill., Jan. 9-14.

ADAMS, MAUDE: Philadelphia, Pa., Dec. 28—indefinite.

AFTER THE WAR (Travers Vale, director): New Orleans, La., Jan. 8-14. Thibadoux 6. Lafayette 11. Lake Charles 18. Orange, Tex., 18. Beaumont 20. Houston 21. Galveston 22. Brenham 23. Austin 24. Belton 25. Waco 26. Corsicana 27. Tyler 28. Dallas 29. Ft. Worth 31.

ALBRAUGH STOCK: Washington, D. C., Jan. 9-14.

ALGARIA STOCK (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

AN ENEMY TO THE KING (John Griffith; Morton Vyse, mgr.): Peterborough, Can., Jan. 10. Belleville 11. Brockville 12. Ottawa 13. 14. London 16. Petrolia 17.

ARNOLD PLAYERS: Atlanta, Ga., Jan. 9-14.

ARTHUR, JULIA (A. H. Canby, mgr.): Boston, Mass., Jan. 21-Feb. 4.

AT GAY CONEY ISLAND (Miller and Freeman, mgrs.): Coney Island, Jan. 11. Cedar Rapids 12. Lincoln, Neb., 19.

AT PINKEY RIDGE (W. C. Anderson, mgr.): Cedar Rapids, Ia., Jan. 11. Davenport 14. Streator, Ill., 16. Joliet 17. Grand Rapids, Mich., 19-20.

AUBREY DRAMATIC CO.: Muncie, Ind., Jan. 8-11. Dayton, O., 12-14. Lexington, Ky., 17-22. Nashville, Tenn., 23-28.

BARDSTON THEATRE: Pendleton, Ind., Jan. 9-14.

BECAUSE SHE LOVED HIM SO: Providence, R. I., Jan. 12-14. New York city 16—indefinite.

BELLS OF ST. STEPHENS (A. Rowland, mgr.): Montgomery, Ala., Jan. 6-8.

BENNETT-MOULTON (A.; Earl Burgess, mgr.): Hartford, Conn., Jan. 9-14. New Britain 16-21. Meriden 22-23.

BENNETT-MOULTON (B.; E. K. Moulton, mgr.): Fall River, Mass., Jan. 9-14.

BOSTON IDEAL STOCK: Chelsea, Mass., Jan. 9-14.

BROOKHAN-JACKSON: Wilkes-Barre, Pa., Jan. 9-14. Scranton 16-21. Pittston 23-28.

BROWN'S IN TOWN (J. J. Rosenthal): Chicago, Ill., Jan. 8-21.

BRYAN COMEDIANS: Hammond, Ind., Jan. 9-14. Valparaiso 15-21. Ottawa, Ill., 23-28.

BURRILL COMEDY (Charles W. Burrill, mgr.): River Point, R. I., Jan. 9-14. Fitchburg, Mass., 15-21.

BURKE BROS.: Jamestown, N. Y., Jan. 10. Akron, O., 11. Canton 12. Mansfield 13. Lima 14. Adrian, Mich., 16. Flint 17. Bay City 18. Saginaw 19. Grand Rapids 20. So. Bend, Ind., 21. Chicago, Ill., 23-28.

BYRON OLIVER: Youngstown, O., Jan. 9-11. Wheeling, W. Va., 12-14. Marietta, O., 16. Gallipolis 17. Dayton 18-21. Columbus 23-25. Indianapolis, Ind., 26-28.

CAMERON CO. (C. H. Kerr, mgr.): Marshalltown, Ia., Jan. 10. Waterloo 11. Independence 12. Cedar Falls 13. Mason City 14.

CARPENTER, FRANKIE (George K. Robinson, mgr.): Nashua, N. H., Jan. 9-14. Clinton, Mass., 16-21. Taunton 23-28.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug 9—indefinite.

CATHERINE (Charles Frohman): Boston, Mass., Jan. 9-28. Providence, R. I., 30-Feb. 4.

CHASE-LISTER THEATRE: Hutchinson, Kan., Jan. 9-14. Salina 16-21.

CHATTANOOGA (Eastern: Jay Simms, mgr.): Redding, Pa., Jan. 10. Pottsville 11. Shamokin 12. Allentown 13. Easton 14. New York city 16-21. Bridgeport, Conn., 23, 24. Norwich 25. Waterbury 26-28.

CHESTER, ALMA (O. W. Dibble, mgr.): Paterson, N. J., Jan. 9-14. Red Bank 16-21. Elizabeth 23-28.

CLARKIE, CRESTON (H. Willard Storm, mgr.): Greenville, Miss., Jan. 11, 12. Memphis, Tenn., 16-18.

CLARKER, HARRY CORSON (Sanford B. Rickaby, mgr.): Boulder, Col., Jan. 10. Laramie, Wyo., 11. Rock Springs 12. Ogden, U. S., 13. Park City 14. Salt Lake City 16-22.

CLARKE-HAZLETON: Charleston, Ill., Jan. 9-14.

CLEMENT, CLAY (John Henry Martin, mgr.): Frankfort, Ky., January 10. Paris 11. Portmouth, O., 12. Charleston, W. Va., 13. Wheeling 14. Columbus, O., 16. Dayton 17, 18. Indianapolis, Ind., 19-21. Anderson 23. Muncie 24. Ft. Wayne 25. Toledo, O., 26. Elkhart, Ind., 27. Huntington 28.

COLEMAN AND REED: Carleton, Minn., Jan. 10. Cloquet 11. Two Harbors 12. Iron River, Wis., 14.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Nov. 21—indefinite.

CORSE PAYTON COMEDY (E. M. Gotthold, mgr.): Albany, N. Y., Jan. 9-14. Bridgeport, Conn., 16-21. Hartford 23-28.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Elizabeth, N. J., Jan. 9-14. New London, Conn., 16-21. Newport, R. I., 23-28.

COURTENAY-MORGAN: Bucyrus, O., Jan. 9-14. Beaver Falls, Pa., 16-21. Alliance, O., 23-28.

CRAVE, WM. H.: Brooklyn, N. Y., Jan. 9-14.

CUBA'S YOW (E. J. Hassan, mgr.): Peoria, Ill., Jan. 8-11. Danville 12. Terre Haute, Ind., 13. Columbus 14. Louisville, Ky., 15-21.

CUMMING, RALPH: Cleveland, O., Jan. 9-21. Louisville, Ky., 22-26.

CUNNINGHAM: New York, N. Y., Jan. 9-14.

DAGHTERS OF THE POOR: Baltimore, Md., Jan. 9-14.

DEVIL'S AUCTION (Chas. H. Yale, mgr.): Pittsburgh, Pa., Jan. 9-14. Washington, D. C., 16-21.

DEVIL'S ISLAND (G. H. Wallick, mgr.): Bridgeport, Conn., Jan. 11. Waterbury 13, 14. Philadelphia, Pa., 16-21. New York city 23-Feb. 4.

DONNELLY STOCK: New York city Aug. 27—indefinite.

DOWN IN DIXIE: Jersey City, N. J., Jan. 9-14.

DREW, JOHN: Boston, Mass., Jan. 9-21.

EARLIE GRAHAM (Western: C. H. Rossman, prop. and mgr.): Ft. Smith, Ark., Jan. 9-15.

ELDON COMEDIANS: Franklin, Ind., Jan. 9-14.

ELROY STOCK: Holyoke, Mass., Jan. 9-14. Waltham 16. 21. Lewiston, Me., 23-28.

ERWOOD STOCK: Irwin, Pa., Jan. 9-14.

FAIRIE ROMANT: Genesee, Ill. Jan. 10. Princeton 11. LaSalle 12. Dwight 13. Kankakee 16. Fairbury 17. Peoria 19-21.

FAUST (Callahan: Dexter & O'Neil, mgrs.): Pawtucket, R. I., Jan. 9-11.

FAUST (White's): New Philadelphia, O., Jan. 11. Millersburg 11. Coshocton 12. Steubenville 13. Cana 14. Dover 14. Uhrichsville 16. Cambridge 17. Martin Ferry 18. Moundsville, W. Va., 19. Clarkburg 20. Grafton 21. Morgantown 21. Waynesburg, Pa., 22. Monongahela 22. Brownsville 23. Leechburg 24. New Kensington 25.

FERRIS COMEDIANS (Dick Ferris, mgr.): St. Joseph, Mo., Jan. 9-14. Atchison, Kan., 16-21. Topeka, 23-28.

FISKE, MRS. (Charles E. Power, mgr.): Boston, Mass., Jan. 9-14.

FITZSIMMONS AND HARRIGAN: Cleveland, O., Jan. 9-14.

FOR HER SAKE (Edwin Gordon Lawrence, mgr.): Cincinnati, O., Jan. 16-21. New York city 23-28.

FRAWLEY COMPANY (Whiting Allen, bus.-mgr.): New Orleans, La., Jan. 16—indefinite.

FRENCH, R. E.: Anaconda, Mont., Jan. 9-14.

FROST STOCK: Galt, Ont., Jan. 9-14.

FULLER, ETHEL: Hamilton, O., Jan. 9-14.

GIBNEY-HOEPFLER (Jack Hoefler, mgr.): Erie, Pa., Jan. 9-14. New Castle 15-21. Franklin 23-28.

GILHOOLEY'S RECEPTION (Walter J. McDonald, mgr.): Jacksonville, Ill., Jan. 10. Petersburg 11. Roodehouse 12. Carrollton 14. Jerseyville 16. Alto 17. Carlinsville 18. Springfield 19. Lincoln 20. Potosi 23. Fairbury 24.

GILLETTE, WM.: Birmingham, Ala., Jan. 12.

GLENN, SAMI, W.: Bluefield, W. Va., Jan. 13, 14. Pocahontas 16.

GOODWIN, NAT: New York city Jan. 2—indefinite.

GORMAN BROS. (Mr. Beane from Boston): Scranton, Pa., Jan. 12-14. Hazleton 16. Pottsville 17. Lansdale 18. Mt. Carmel 19. Shamokin 20. Harrisburg 21. Lewiston 23. Indiana 25. Latrobe 26. Connellsville 27. Greensburg 28.

GREEN, JOA.: Poughkeepsie, N. Y., Jan. 9-14.

HACKETT, JAS. K.: Albany, N. Y., Jan. 11. Rochester 13-14.

HALL-WINTERS: Freeport, Ill., Jan. 9-14.

HANFORD-MCLEAN-TYLER: Brenham, Tex., Jan. 11. Austin 12.

HERNE, JAS. A. (Wm. B. Gross, mgr.): Washington, D. C., Jan. 16-21. Baltimore, Md., 23-28. New York city 30—indefinite.

HILLMAN, MAUD (Winthrop G. Snelling, mgr.): Hagerstown, Md., Jan. 16-21. Cumberland 23-28.

HILLYER'S WONDERS: Cincinnati, O., Jan. 2—indefinite.

HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Wilmington, Del., Jan. 9-14. Easton, Pa., 16-21. Paterson, N. J., 23-28.

HOGAN'S ALLEY (Gilmore and Leonard: Eugene Wellington, mgr.): Boston, Mass., Jan. 9-14. Brooklyn, N. Y., 18-21.

HOGAN'S ALLEY (Western: Gilmore and Leonard: Eugene Wellington, mgr.): New York city Jan. 2—indefinite.

HORN: ABYSSINIAN: Cincinnati, O., Jan. 9-14.

IRWIN, MAY: New York city Nov. 7—indefinite.

JAMES-KIDDER-WARDE (Waggonhals and Kemp, mgrs.): Phoenix, Ariz., Jan. 9-11. Los Angeles, Calif., 16-21. San Diego 23, 24. Pasadena 25. Fresno 26.

JOHN MARTIN'S SECRET: Columbus, O., Jan. 9-14. Indianapolis, Ind., 12-14. Chicago, Ill., 16-28.

JOHNSON COMEDY: Elmira, N. Y., Jan. 9-14.

JOHNNY ON THE SPOT: Amsterdam, N. Y., Jan. 9-14. Utica 12. Rome 13. Batavia 14. Cleveland, O., 18. Chicago, Ill., 23-29.

KELCEY-SHANNON (Samuel F. Kingston, mgr.): New Orleans, La., Jan. 9-14. Pensacola 11. 12. Wallace 13. Moultrie, Mont., 14. Butte 15. Anaconda 16. DeLodge 20. Great Falls 21. Helena 23. Bozeman 24. Livingston 25. Miles City 26. Glendive 27. Dickinson 28.

KOLDEN COMEDY: Rockford, Ill., Jan. 9-14. Dubuque, Ia., 16-19.

HUMAN HEARTS (W. E. Nankeville, mgr.): Grand Rapids, Mich., Jan. 9-11. Battle Creek 13. Boston Mass., 23-28.

IN OLD KENTUCKY: Cincinnati, O., Jan. 9-14.

IRWIN, MAY: New York city Nov. 7—indefinite.

JAMES-KIDDER-WARDE (Waggonhals and Kemp, mgrs.): Phoenix, Ariz., Jan. 9-11. Los Angeles, Calif., 16-21. San Diego 23, 24. Pasadena 25. Fresno 26.

JOHN MARTIN'S SECRET: Columbus, O., Jan. 9-14. Indianapolis, Ind., 12-14. Chicago, Ill., 16-28.

JOHNSON COMEDY: Elmira, N. Y., Jan. 9-14.

JOHNNY ON THE SPOT: Amsterdam, N. Y., Jan. 9-14. Utica 12. Rome 13. Batavia 14. Cleveland, O., 18. Chicago, Ill., 23-29.

KELCEY-SHANNON (Samuel F. Kingston, mgr.): New Orleans, La., Jan. 9-14. Pensacola 11. 12. Wallace 13. Moultrie, Mont., 14. Butte 15. Anaconda 16. DeLodge 20. Great Falls 21. Helena 23. Bozeman 24. Livingston 25. Miles City 26. Glendive 27. Dickinson 28.

KENNEDY PLAYERS: Cortland, N. Y., Jan. 9-14.

KING, CHAS.: Abbeville, La., Jan. 9, 10. Moultrie 11. 12. Beaufort 13, 14.

KING DRAMATIC (N. Appell, mgr.): Parkersburg, W. Va., Jan. 9-14. Portsmouth, O., 16-21. Springfield 23-28.

KLANT-HEARN (Sol Brauning, mgr.): Mobile, Ala., Jan. 9-14. Shreveport, La., 16-21.

KNOBS OF TENNESSEE (Hal Reid: Jas. H. Brown, mgr.): Detroit, Mich., Jan. 9-14. Fostoria, O., Fremont 17. Akron 18.

KRAUSE, OTTO: Lake Charles, La., Jan. 12-14.

LA MANO, HARRY: Seymour, Conn., Jan. 9-14. Greenwich, R. I., 12-14. Danbury 16-18. Greenwich, Mass., 19-21. No. Adams 23-28.

LEE, HENRY: Rochester, N. Y., Jan. 9-14.

LEROY, HENNESSY (Other People's Money: Harry Forsman, mgr.): Camden, N. J., Jan. 11. Little Falls 12. Gloversville 13. Johnston 14. New York city 16-21.

LESLIE, LEONA: Yarmouth, Me., Jan. 9-14.

Lewis, Dorothy: Salt Lake City, U. S., Jan. 1-15. Denver, Colo., 15-22.

LILIPUTIANS THE: Memphis, Tenn., Jan. 9. Nashville 10, 11. Evansville, Ind., 12. Indianapolis 13, 14. St. Louis, Mo., 15-21.

LOST IN NEW YORK (W. H. Ryno, mgr.): Scranton, Pa., Jan. 9-11. Hoboken, N. J., 12-14.

LYCEUM STOCK (Frohman): New York city Nov. 1—indefinite.

MACAULEY AND PATTON: Warren, Pa., Jan. 9-14. Butler 16-21.

MACK, ANDREW (Charles H. Greene, mgr.): Tatton, N. J., Jan. 9, 10. Atlantic City 10. Easton, Pa., Hazleton 12. Wilkes-Barre 13. Scranton 14. New York city 16-21.

MC DOODLE'S FLATS: Athol, Mass., Jan. 9-14. New Haven, Conn., 12-14. Bridgeport 11. Hartford 19-21.

MACDOSELL, MELBOURNE: Kansas City, Mo., Jan. 9-14.

McFADDEN'S ROW OF FLATS: Peoria, Ill., Jan. 9-14. Galesburg 14.

MADEMOISELLE FIFI: New York city Jan. 9-14—indefinite.

MALONEY'S WEDDING: Chillicothe, O., Jan. 12.

MANSFIELD, RICHARD: St. Louis, Mo., Jan. 9-14. Cincinnati, O., 16-21.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Brantford, Can., Jan. 10. Woodstock 11. Berlin, London 13, 14. Guelph 16, 17. St. Thomas 17. Peterborough 18-21. Ann Arbor, Mich., 20. Jackson, Mich., 23-25. Bay City 26. E. Saginaw 27, 28.

MARLOWE, JULIA: Pittsburgh, Pa., Jan. 9-14.

MARTELL MERRY MAKERS: San Diego, Calif., Jan. 9-10. San Bernardino 12-14. Santa Barbara 15. Pomona 19-21. Bakersfield 22-24. Stockton 26-31.

MARXES BROS. (No. 2): Almonte, Can., Jan. 9-14. April 16-21. Renfrew 23-28.

MATHEWS AND BULGER (Dunne and Ryley, prop.): Boston, Mass., Jan. 16-21.

MAXAM AND HARTWELL: Hastings, Mich., Jan. 9-14.

MAXWELL STOCK: Lorain, O., Jan. 9-14.

MILES IDEAL STOCK: Williamsport, Pa., Jan. 9-14.

MILLER, HENRY: Baltimore, Md., Jan. 9-14.

MINNIE LESTER COMEDY (Geo. E. Mitchel, mgr.): Middletown, N. Y., Jan. 9-14.

MISTAKES WILL HAPPEN: St. Paul, Minn., Jan. 9-14.

- MODJESKA (John C. Fisher, mgr.): New Bedford, Mass., 10; Lawrence 11; Northampton 12; Springfield 13; Orange, N. J., 14; Philadelphia, Pa., 16-21; Brooklyn, N. Y., 23-28.

MONEY TO BURN: Ottawa, Ill., Jan. 10; Pontiac 11; Bloomington 12; Decatur 13; Lincoln 14.

MONKHO, GEO.: Baltimore, Md., Jan. 9-14.

MORRIS, CLARA: Washington D. C., Jan. 9-14.

MORTIMER, CHARLES (C. Y. Parsons, mgr.): Piedmont, W. Va., Jan. 9-14; Lonaconing, Md., 16-21; Frostburg 23-28.

MURPHY, JOE: Brooklyn, N. Y., Jan. 9-14.

MURPHY, TIM T.: E. Saunders, mgr.; Denver, Col., Jan. 9-14; Victor 16; Cripple Creek 16; Leadville 17; Colorado Springs 18; Pueblo 19; Cheyenne, Wyo., 20; Grand Island, Neb., 21; Omaha 22-23.

MURRAY AND MACK (Finnegan's Ball; Joe W. Spear, mgr.): Kansas City, Mo., Jan. 9-14; Joplin 15; Carthage 16; Nevada 17; Ft. Scott, Kan., 18; Springfield, Mo., 19.

MURRAY AND MACK (Finnegan's #10; Jas D Flynn, prop.): St. Sterling, Ill., Jan. 12; Ottumwa, Ia., 13; Ft. Madison 14; Okaloosa 16.

MURRAY-HAHTT: Asheville, N. C., Jan. 9-14.

MYERS-LYBOURNE (Will H. Myers, mgr.): Danville, Pa., Jan. 9-14.

MY FRIEND FROM INDIA (Walter Perkins): Chillicothe, O., Jan. 10; Circleville 11; Dayton 13; Urbana 14; Sandusky 16; Bucyrus 17; Marion & Kenton 19; Decatur, Ind., 20; Goshen 21; Elkhart 23.

MY SWEETHEART (Chas. W. Allison, mgr.): Allentown, Pa., Jan. 9, 10; Hazleton 11; Shenandoah 12; Mahanoy City 13, 14; Shamokin 16; Lebanon 17; Altoona 18, 19; Hastings 20; Punxsutawney 21.

MYKLE AND HARDER (Joe G. Glasgow, mgr.): Rome, Ga., Jan. 9-14; Athens 16-21.

NEILL STOCK: Cincinnati, O., Sept. 25—indefinite.

NELSON, HAROLD (Joseph Roberts, mgr.): Winnipeg, Man., Oct. 24—indefinite.

NETHERSOLE, OLGA: New York city Jan. 9—indefinite.

NEW ENGLAND STOCK: Troy, N. Y., Jan. 9-14; Pittsfield, Mass., 16-21; Holyoke 23-28.

NEW YORK STOCK (H. B. Hooper, mgr.): Elmira, N. Y., Jan. 9-14.

NEXT DOOR (Royer Bros.; J. H. Arthur, mgr.): Wheeling, W. Va., Jan. 9-11; Marietta, O., 12; Athens 13; Wellington 14; Ironton 16; Chillicothe 17; Circleville 18; Lancaster 19; Piqua 20; Hamilton 21; Xenia, O., 22; Dayton 24; Newark 25; Gallion 26; Marion 27; Findlay 28.

NOBLES DRAMATIC: Palouse, Wash., Jan. 9-14.

OLCOTT, CHAUNCEY: New York city Jan. 9—indefinite.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Albion, Neb., Jan. 11; Fullerton 12; Schnyler 13; Wahoo 14; David City 16; Stromsburg 17; York 18.

OLE OLSON: Butte, Mont., Jan. 13-14.

ON AND OFF: New York city Oct. 17-Jan. 21; Harrison 23-28.

ON THE WABASH (Edward C. White, mgr.): Pittsburgh, Pa., Jan. 9-14; Newark, N. J., 23-28.

O'NEILL, JAMES: Birmingham, Ala., Jan. 10; Atlanta, Ga., 11, 12; Charleston, S. C., 13; Macon, Ga., 17.

O'NEIL, NANCY: Los Angeles, Cal., Jan. 9-14; San Diego 16, 17.

ORRIS OBER STOCK (Homer B. Day, mgr.): Barrie, Ont., Jan. 9-14.

OTT, JOE: New York city Jan. 9-14; Brooklyn, N. Y., 16-21; Philadelphia, Pa., 23-28.

OTT SHOW: Portland, Ore., Jan. 9-14.

PERUCHI-BELDENE: Columbia, S. C., Jan. 9-14; Savannah, Ga., 16-18; Fitzgerald 19-21.

PITMAN, SAM (Frank P. Haven, mgr.): Portland, Me., Jan. 9-14; Amesbury, Mass., 16-21; Waterbury, Conn., 23-Feb. 4.

POTTS, JACK (H. H. Fisher, mgr.): Galena, Kan., Jan. 9-14; Parsons 16-21.

PRINGLE, DELLA: Telluride, Col., Jan. 4-11; Salida 16.

PUDD'HEAD WILSON (Edwin Mayo): San Francisco, Cal., Jan. 9-14; Oakland 18; Ogden, U. S., 23; Salt Lake City 24-26; Grand Junction, Col., 27; Leadville 28; Denver 29-Feb. 4.

REEDMOND DRAMATIC (Edward Redmond, mgr.): Mexico, Mo., Jan. 9-14.

REED, ROLAND (E. B. Jack, mgr.): Philadelphia, Pa., Jan. 9-14.

REHAN, ADA: New York city Nov. 16—indefinite.

REMEMBER THE MAINE (Eastern; John Whitley, mgr.): Syracuse, N. Y., Jan. 9-11; Oneida 12; Ft. Plain 13; Utica 14; Albany 16-18; Rome 19; Canastota 20; Wadsworth 21; Canandaigua 23; Watkins 24; Corning 25; Cortland 26; Binghamton 27; Port Jervis 28.

REMEMBER THE MAINE (Western; Charles H. Haystead, mgr.): Faribault, Minn., Jan. 10; Owatonna 11; La Crosse, Wis., 12; Winona, Minn., 13; Stillwater 14; St. Cloud 16; Wahpeton 17; Fergus Falls 18; Crookston 19; Grand Forks 20; Fargo, N. D., 21; Billings, Mont., 26; Livingston 27; Bozeman 28.

RIP VAN WINKLE: Bluefield, W. Va., Jan. 11; Pocahontas 12; E. Radford 13; Pulaski 14; Wytheville 16, 17; Marion 18; Abingdon 19; Bristol, Tenn., 20, 21.

ROBER, KATHERINE: Haverhill, Mass., Jan. 9-14.

ROBERTSON, PUNCH: Dallas, Tex., Jan. 9-12; Ft. Worth 13-15; Austin 16-21; Palestine 24-28.

ROBBIN, STUART: Providence, R. I., Jan. 9-14; Syracuse, N. Y., 16; Albany 17; Utica 18; Buffalo 19-21; Toronto, Can., 23-28.

ROGER BROTHERS: Rochester, N. Y., Jan. 10, 11; Buffalo 12-14.

ROODIE, KATIE: Ft. Wayne, Ind., Jan. 11; Greenfield 13.

ROUBLE-KREYER: Tyler, Tex., Jan. 9-14.

RUSSELL BROS. (Frank B. Arnold, mgr.): Chicago, Ill., Jan. 8-14; St. Louis, Mo., 16-21; Chicago, Ill., 22-Feb. 4.

RUSSELL, SOL SMITH: Cleveland, O., Jan. 9-14; Rockford 11, 16; Madison, Wis., 17; Milwaukee 18-21; Chicago, Ill., 23-Feb. 4.

RYAN, DANIEL R.: St. Thomas, Can., 9-14; Ottawa 16-21.

SALISBURY STOCK: Milwaukee, Wis.—indefinite.

SECRET SERVICE (Charles Frohman, mgr.): Macon, Ga., Jan. 18.

SHANTY TOWN: Toledo, O., Jan. 8-11; St. Mary's 12; Bellefontaine 13; Springfield 14.

SHAW, SAM T.: Watsonville, Cal., Jan. 9-14.

SHEA-MCAULIFFE: York, Pa., Jan. 9-14; Lancaster 16-21; Reading 23-28.

SHEA, THOM. E.: Milwaukee, Wis., Jan. 9-14; Chicago, Ill., 16-28.

SHEAHER, TOMMY (Harry R. Vickers, bus.-mgr.): Pittston, Pa., Jan. 9-14; Carbondale 15-21; Port Jervis, N. Y., 23-28.

SHERANOAH (Jacob Litt, mgr.): Brooklyn, N. Y., 9-14.

SHERMAN, ROBERT: Chillicothe, Mo., Jan. 9-14.

SHORE ACRES (Wm. B. Gross, mgr.): Lima, O., Jan. 10; Marion 11; Elyria 12; Ashtabula 13; Youngstown 14; Akron 16; Alliance 17; Canton 18; Mansfield 19; Toledo 20, 21; Adrian, Mich., 24; Jackson 24; Ann Arbor 25; Saginaw 26; Lansing 27; Dowagiac 28.

SIDE TRACKED (Eastern; A. Q. Scammon, mgr.): Richmond, Va., Jan. 10, 11; Norfolk 12, 13; Newport News 14; Suffolk 16; Durham, N. C., 17; Raleigh 18; Wilmington 20; Charleston, S. C., 23; Orangeburg 24; Augusta 25; Millidgeville, Ga., 26; Griffin 27; Newnan 28; Atlanta 30-Feb. 1.

SIDE TRACKED (E. J. Walters, mgr.): McPherson, Kan., Jan. 10; Salina 11.

SIMPKINS, JOSHUA: Somerset, Pa., Jan. 10; Cumberland, Md., 11.

SOWING THE WIND (Julius Cahn, mgr.): Des Moines, Ia., Jan. 9-11; Sioux City 12; Lincoln, Neb., 13; St. Joseph, Mo., 14; Ft. Scott, Kan., 16; Joplin, Mo., 17; Springfield 18; Ft. Smith, Ark., 19; Little Rock 20; Hot Springs 21.

SPARES COMEDY (T. H. Delevan, mgr.): Bath, Me., Jan. 9-14; Lewiston 16-21; Bangor 23-28.

SPOOONERS, THE (Edna May and Cecil B. S. Spooner, mgr.): Altoona, Pa., Jan. 9-15; Binghamton, N. Y., 16-21; Newburgh 23-28.

SPOOONER DRAMATIC (F. E. Spooner, mgr.): Lampasas, Tex., Jan. 9-14; Belton 16-21.

SPORTING LIFE: New York city Sept. 28-Jan. 14.

STILLMAN, ROSE: Ardmore, I. T., Jan. 9-14.

SULLY, DANIEL: Santa Cruz, Cal., Jan. 10; Stockton 11; Auburn 12; Tracy 13; Reno, Nev., 14; Carson 15; Virginia City 16.

TENNESSEE'S PARDNER (Arthur C. Alston, prop. and mgr.): Seattle, Wash., Jan. 9-14; Salem, Ore., 16, 17; Eugene 18; Marysville, Cal., 20; Sacramento 21; San Francisco 23-28.

THANHOUSE-HATCH STOCK: Milwaukee, Wis., Nov. 14—indefinite.

THAT MAN: New York city Jan. 16—indefinite.

THE AIR SHIP (Joseph M. Gaitor, mgr.): Milwaukee, Wis., Jan. 9-15.

THE BELLE OF NEW YORK: Detroit, Mich., Jan. 9-14.

THE CHRISTIAN (Viola Allen): New York city Nov. 22—indefinite.

THE DAWN OF FREEDOM: Jersey City, N. J., Jan. 9-14; Washington, D. C., 16-21; Harlem, N. Y., 23-28.

THE ELECTRICIAN (Blaney and Vance, prop.): S. L. Pixley, mgr.): Chicago, Ill., Jan. 8-14.

THE EVIL EYES (Sidney R. Ellis, mgr.): Brooklyn, N. Y., Jan. 9-14; New York city 16-21.

THE FINISH OF MR. PARISH: Philadelphia, Pa., Jan. 9-14.

THE GAY MATINEE GIRL (Edwin P. Hilton, mgr.): Clinton, Ill., Jan. 10; Bloomington 11; Decatur 12; Paris 13; Terre Haute, Ind., 14; Louisville, Ky., 15-21.

THE GIRL FROM CHILI (Julian Magna, mgr.): Toronto, Can., Jan. 9-14.

THE GIRL FROM PARIS (E. E. Rice, mgr.): Philadelphia, Pa., Jan. 9-14; Brooklyn, N. Y., 16, 21; Jersey City, N. J., 23-28.

THE HEART OF CHICAGO (Eastern; Ed W. Rowland, mgr.): Edwin Clifford, agent; Johnstown, N. Y., Jan. 10; Gloversville 11; Troy 12-14.

THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Waco, Tex., Jan. 10; Ft. Worth 11, 12; Dallas 13, 14; Hot Springs, Ark., 16, Little Rock 17, 18; Memphis, Tenn., 19-21; Springfield 21; Topeka, Kan., 23; Leavenworth 25; Atchison 26; St. Joseph 27; Sioux City, Ia., 28.

THE IVY LEAF (W. H. Powers): Owen Ferree, mgr. Worcester, Mass., Jan. 9-14; Lynn 16; Plymouth 17; New Bedford 18; Newport, R. I., 19; Bristol 20; River Point 21; Waterbury, Conn., 23-25.

THE LATE MR. EARLY: Chicago, Ill., Jan. 8-14; Greenfield 18.

THE LITTLE MINISTER (No. 2; Chas. Frohman): Biddesford, Me., Jan. 10; Berlin, N. H., 11; Woonsocket, R. I., 12; Willimantic, Conn., 18; Putnam 20; Bellows Falls, Vt., 29; Rutland 30.

THE LOST PARADISE (Harrison J. Wolfe, mgr.): Galesburg, Ill., Jan. 10.

THE MAN FROM MEXICO (Willie Collier): San Francisco, Cal., Jan. 2-14.

THE MISSOURI GIRL: Lawrenceburg, Ind., Jan. 10; Brookville 14; Connersville 16; Liberty 17; Hamilton, O., 18; Lebanon 20; Washington C. H., 22; Chillicothe 25; Logan 27; New Straitsville 28.

THE OLD HOMESTEAD (Thompson and Kilpatrick, mgr.): Boston, Mass., Jan. 2-14; Portland, Me., 16, 17; Manchester, N. H., 18; Lynn, Mass., 19; Concord, N. H., 20; Keene 21; Brattleboro, Vt., 23; Northampton, Mass., 24; Gardner 25; Leominster 26; Worcester 27; Springfield 28.

THE PASSION PLAY (Prof. A. G. Whitworth, mgr.): Memphis, Tenn., Jan. 3-14.

THE PRISONER OF ZENDA (Oscar Frohman, mgr.): Charleston, S. C., Jan. 10; Macon, Ga., 12.

THE PULSE OF GREATER NEW YORK (Forrest and Lang; J. M. Hyde, mgr.): Winfield, Kan., Jan. 10; Arkansas City 11; Parsons 12; Pittsburg 13; Joplin, Mo., 14.

THE REAL WIDOW BROWN (Eastern; A. Q. Scammon, mgr.): Montpelier, Vt., Jan. 9; Glens Falls, N. Y., 11; Albany 12-14; Gloversville 16; Johnstown 17; Little Falls 18; Herkimer 19; Hamilton 21; Oxford 22; Home 23; Watertown 24; Fulton 25; Canandaigua 26; Albion 27.

THE REAL WIDOW BROWN (Western): Murphyboro, Ill., Jan. 11.

THE RED, WHITE AND BLUE: New York city Jan. 9-14.

THE SIGN OF THE CROSS: Cincinnati, O., Jan. 9-14; Cleveland 16-21; Toledo 23-25; Indianapolis, Ind., 26-28.

THE SILVER KING (Carl A. Haswin): Buffalo, N. Y., Jan. 16-21; Rochester 23-25; Syracuse 30-Feb. 1.

THE SORROWS OF SATAN: New York city Dec. 1-Jan. 14.

THE SUNSHINE OF PARADISE ALLEY (Geo. W. Ryer, mgr.): Grand Rapids, Mich., Jan. 10; Muskegon 11; Lansing 12; Saginaw 13; Bay City 14; Flint 16; Adrian 17; Adrian 18; Fostoria, O., 19; Findlay 21.

THE TREE OF KNOWLEDGE: Toledo, O., Jan. 17-19.

THE TARRYTOWN WIDOW: Connellsville, Pa., Jan. 10; Mt. Pleasant 11; Johnstown 12; Altoona 13; Lancaster 14; Reading 16.

THE TURTLE: New York city Sept. 24-Jan. 28.

THE VICTORIAN CROSS (Martin J. Dixon, mgr.): New York city Jan. 21-Feb. 4.

THE VILLAGE POSTMASTER (J. Wesley Rosenquist, mgr.): Washington, D. C., Jan. 9-14; Brooklyn, N. Y., 16-21; Jersey City, N. J., 23-28.

THE WHEEL OF FORTUNE: Dayton, O., Jan. 9-14; Chicago, Ill., 15-24.

THE WHITE HEATHER: New York city Jan. 9-14.

THE WHITE SLAVE (Campbell Caldwell Co., mgr.): Cleveland, O., Jan. 9-14.

THE WIDOW BEDDOW: Oakland, Calif., Jan. 16-21.

THE WORLD AGAINST HER (Agnes Wallace Villiers): Brooklyn, N. Y., Jan. 9-14; Cleveland, O., 23-28.

THROUGH THE BREAKERS: Bridgeport, Conn., Jan. 12-14; Waterbury 16-18; New Haven 19; Worcester, Mass., 20, 21; Boston 23-28; Newport, R. I., 30.

TON EDSON, THE ELECTRICIAN (J. M. Cooke, mgr.): Chicago, Ill., Jan. 8-14.

TOOLE, J. E.: Auburn, Ind., Jan. 23.

TUCKER, LILLIAN (Mrs. C. Vaught, mgr.): Sabine, N. C., Jan. 16-21.

TURNER STOCK: Toledo, O.—indefinite.

TWO LITTLE VAGRANTS (Edward White, mgr.): Louisville, Ky., Jan. 8-14; Detroit, Mich., 15-21; Toledo, O., 22-25.

Two Merry Tramps (J. Henry Rice, mgr.): Grand Rapids, Ind., Jan. 13; Knightstown 14; Connersville 16.

UNCLE JOSH SPRUCEBY (Western; J. F. Murray, mgr.): No. Plate, Neb., Jan. 18.

UNCLE TOM'S CABIN (Al. W. Martin, sole owner): Buffalo, N. Y., 9-14.

UNCLE TOM'S CABIN (Stetson): Harrisburg, Pa., Jan. 9, 10; Lancaster 11, 12; Coatesville 13; Chester 14; West Chester 16; Wilmington, Del., 17; Phoenixville 18; Allentown 19.

UNCLE TOM'S CABIN (Stetson): Eastern: Willis Kirby, mgr.): Fredonia, N. Y., Jan. 10; Jamestown 12; Olean 13; Bradford, Pa., 14.

UNDER SEALED ORDERS (Maurice Freeman): Burlington, Vt., Jan. 10; Lowell, Mass., 11, 12; Lawrence 13; Lynn 14; Boston 16-21; Worcester 22-23.

UNDER THE DOME (Lincoln J. Carter, prod. Frederic Kimball, mgr.): Lemoore, Calif., Jan. 10; Merced 11; Auburn 12; Reno, Nev., 13; Winnemucca 14.

UNDER THE DOME (Eastern; Martin Golden, mgr.): Trenton, N. J., Jan. 12.

UNDER THE RED ROBE (Julius Cahn, mgr.): Lincoln, Neb., Jan. 10; St. Joseph, Mo., 12.

UNDERWOOD COMEDIANS: Dunkirk, Ind., Jan. 10; Knightstown 16-21.

VALENTINE STOCK: Columbus, O., Jan. 2—indefinite.

VANCE COMEDY (Elmer E. Vance, mgr.): Williamsport, Pa., Jan. 9-14; Auburn, N. Y., 16; Utica 23-28.

VAN DYKE AND EATON: Dunkirk, Ind., Jan. 16-21.

VAN TASSELL CORA: Rochester, Ind., Jan. 10; Romeo 11; Marion 12; Gas City 13; Union City 14.

WAIRRIGHT, MARIE (Jacob Litt, mgr.): New Orleans, La., Jan. 9-14.

WAITE COMEDY (Wm. A. Haas, mgr.): Salt Lake City, Jan. 9-14; Lawrence 16-28.

WAITE STOCK (Harry Yeager, mgr.): Trenton, N. J., Jan. 16-21.

WALTERS, JULE: Walla Walla, Wash., Jan. 10; Pendleton, Ore., 11; La Grand 12; Baker 13; Boise City 14; Pocatello, Id., 16; Ogdon, Utah, Provo 21.

WARD AND VOYES (E. D. Stair, mgr.): Buffalo, N. Y., Jan. 9-14.

WAY DOWN EAST: Chicago, Ill., Jan. 8-28.

WEIDMANN COMEDIANS: Mt. Pleasant, Tex., Jan. 9-11; Pittsburg 12-14.

WHAT HAPPENED TO JONES (Broadhurst Bros., prop.): Len B. Sloss, mgr.): Newark, O., Jan. 10; Zanesville 11; Lancaster 12; Chillicothe, O., 13; Portsmouth 14; Hamilton 16; Middletown 17; Princeton 18; Springfield 19; Marion 20; Lorain 21.

WHAT HAPPENED TO JONES: Brooklyn, N. Y., Jan. 9-14; Harlem 16-21; Newark, N. J., 23-28.

WHEN LONDON SLEEPS (J. H. Wallick, mgr.): Bethlehem, Pa., Jan. 10; Reading 11; Allentown 12; Johnson City 13; Hamilton, O., 14; Cincinnati 15-21; Louis, Mo., 22-28.

WHITESENDE WALKER: Wheeling, W. Va., Jan. 9-14.

WHO IS WHO: Denver, Col., Jan. 9-14; Cripple Creek 15; Victor 16; Pueblo 17; Salida 19; Aspen 20; Lake City, U., 23-25.

WHY SMITH LEFT HOME: Burlington, Ia., Jan. 9-14; Des Moines 13.

WILLIAMS STOCK (M. R. Williams, mgr.): Rochester, Pa., Jan. 9-14; New Castle 16-21.

WILSON, GEO. W. (E. V. Phelan, mgr.): Cheyenne, Wyo., Jan. 9-14; Lowell 16-21.

WOOD, HAZEL (Scott Raymond): Ashland, Pa., 14-16; Chester 17; York 23-28.

WOOD, DAVE W.: Clearfield, Pa., Jan. 9-14; Williamsport 15; Scranton 16; Wilkes-Barre 17.

WOODWARD-WARREN (H. Guy Woodward, mgr.); Charleston, S. C., Jan. 9-14, Augusta 16-21, Greenville, S. C., 22-28.
WOLFORD-SHERIDAN STOCK (Arnold Wolford, mgr.); McKeesport, Pa., Jan. 9-14, Warren, O., 18-21, Erie, Pa., 22-28.
WORLD, GARNELLA AND MACK (Town Topics); Hannibal, Mo., Jan. 9, Kokonuk, Ia., 11, Burlington 12, Galesburg, Ill., 13, Moline 14, Davenport, Ia., 15, Des Moines 16-18, Marshalltown 19, Boone 20, Council Bluffs 22, Nebraska City, Neb., 23, Lincoln 24, St. Joseph, Mo., 25, Leavenworth, Kan., 26, Lawrence 27, Topeka 28.

YANKEE DOODLE DANDY (Geo. W. Lederer); Lynn, Mass., Jan. 17, Worcester 18, Holyoke 19, Hartford, Conn., 20, Northampton, Mass., 21.

ZARA (Charles Frohman, mgr.); New York city Jan. 9-indefinite.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA (George Andrews, mgr.); Houston, Tex., Jan. 11, 12, Galveston 13-15.

BROOK PRINCE OPERA; Onley, Ill., Jan. 8-11.

BLACK CROOK EX. (Jermon); Brooklyn, N. Y., Jan. 9-14.

BLACK PATTI'S TROUBADOURS (Voeckel and Nolan, mgrs.); Gr. Forks, Minn., Jan. 9, Crookston 10, Fargo, N. D., 11, Jamestown 12, Billings, Mont., 13, Livingston 14, Bozeman 16, Helena 17, Mt. Falls 18, Butte 19-21, Anaconda 23, Missoula 24, Wallace, Id., 26, Spokane, Wash., 27, 28.

BOSTONIANS; St. Louis, Mo., Jan. 9-21, Evansville, Ind., 22, Cairo, Ill., 24, Memphis, Tenn., 25, 26, Nashville 27, 28.

CASTLE SQUARE OPERA; New York city Sept. 5-indefinite.

DANIELS, FRANK; Colorado Springs, Col., Jan. 10, Salt Lake City, U., 12-14, San Francisco, Cal., 16- Feb. 4.

DARKEST AMERICA AND AFRO-AMERICAN MINSTRELS (John W. Vogel, mgr.); Ashland, O., Jan. 10, Shelby 11, Toledo 12-14, Findlay 16.

DE ANGELIS, JEFFERSON; Brooklyn, N. Y., Jan. 9-14, Providence, R. I., 16-21, Baltimore, Md., 23-28.

DASHON-DU VRIES OPERA; Madison, Wis., Jan. 9-14.

EL CAPITAN (Harley and Rheinstrom, mgrs.); Minneapolis, Minn., Jan. 9-14, Faribault 16, Winona 17, La Crosse, Wis., 18, Clinton 19, Davenport 20, Cedar Rapids 21, Marshalltown 23, Ottawa 25, Burlington 26, Quincy, Ill., 27, Galesburg 28, Peoria 29.

ELLIS GRAND OPERA; Philadelphia, Pa., Jan. 9-14, Buffalo, N. Y., 16-18, Boston, Mass., 23-Feb. 11, Chicago, Ill., 13-25.

FOX, THE WOLF; Philadelphia, Pa., Dec. 26-Jan. 14, Brooklyn, N. Y., 16-21, Troy 23, Albany 24, Utica 25, Syracuse 26, Rochester 27, 28.

HOTEL TOPSY TURVY; Newark, N. J., Jan. 9-14, Philadelphia, Pa., 16-21.

INTERNATIONAL GRAND OPERA; San Francisco, Cal., Dec. 5-indefinite.

JACK AND THE BEANSTALK (Klaw and Erlanger, mgrs.); Indianapolis, Ind., Jan. 9-11.

LA BELLE HELENE; New York City Jan. 12-indefinite.

MERRIE BELL OPERA; Joplin, Mo., Jan. 10, Weir City 11, 12.

MURRAY-LANE OPERA (D. H. Oliver, Mgr.); Chicago, Ill., Jan. 1-indefinite.

NEW ENGLAND OPERA; Boston, Mass., Jan. 9-14, Norwich, Conn., 16-21.

NIELSEN, ALICE; Chicago, Ill., Jan. 9-21, St. Louis, Mo., 22-28.

ROBINSON COMIC OPERA (French & Holmes, mgrs.); Bangor, Me., Jan. 9-21.

SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.); Philadelphia, Pa., Oct. 3-indefinite.

SUPERBIA (Hammon); Brooklyn, N. Y., Jan. 9-14, Williamson 16-21.

THE BRIDE ELECT (Klaw and Erlanger, mgrs.); Nashville, Tenn., Jan. 12, New Orleans, La., 15-21, Atlanta, Ga., 25, 26.

THE FRENCH MAID; Philadelphia, Pa., Jan. 9-14.

WAITE COMIC OPERA (F. G. Harrison, mgr.); Carbondale, Pa., Jan. 9-14, Elmira, N. Y., 16-21, Jamestown 23-28.

WILBUR OPERA; Columbus, Ga., Jan. 8-14, Atlanta 15-21.

WILSON, FRANCIS (Ariel Barne, mgr.); Baltimore, Md., Jan. 9-14, New York city 16-28.

VARIETY.

AMERICAN BURLESQUERS (Bryant and Watson, mgrs.); Newark, N. J., Jan. 9-14.

AUSTRALIAN BEAUTIES (Bryant and Watson, mgrs.); Baltimore, Md., Jan. 9-14, Washington, D. C., 16-21, Brooklyn, N. Y., 23-28.

BIG SENSATION (Matt J. Flynn); Pittsburgh, Pa., Jan. 9-14, Buffalo, N. Y., 16-21.

BLEI'S SCHILLER VAUDEVILLE (Feliz Blei, mgr.); Fitchburg, Mass., Jan. 9-14, Chelsea 16-21, Gloucester 23-28.

BOHEMIAN BURLESQUERS; Hartford, Conn., Jan. 9-11.

BOWERY BURLESQUERS; Washington, D. C., Jan. 9-14.

BROADWAY BURLESQUERS; Hartford, Conn., Jan. 12-14.

BUTTERFLY BURLESQUERS; Philadelphia, Pa., Jan. 9-14.

CITY CLUB; Brooklyn, N. Y., Jan. 9-14.

CITY SPORTS; Elkhart, Ind., Jan. 13, 14.

DAINTY DUCHESS (Weber); St. Louis, Mo., Jan. 9-14.

DEVERE, SAM; Brooklyn, N. Y., Jan. 9-14.

GAY MASQUERADES (Robert Manchester); Troy, N. Y., Jan. 9-14, Jersey City, N. J., 16-21.

HIGH ROLLERS; New York City Jan. 9-14.

HOPKINS' TRANS-OCEANICS; St. Louis, Mo., Jan. 9-14.

HYDE COMEDIANS; Newark, N. J., Jan. 9-14.

IRWIN BROS.; Cleveland, O., Jan. 9-14.

LONDON BELLES (Rose Sydell); Lowell, Mass., Jan. 9-11, Manchester, N. H., 12-14, Boston, Mass., 16-21.

LONDON GAETY GIRLS (Ed B. White, mgr.); Chicago, Ill., Jan. 16-21.

MAJESTIC BURLESQUERS; Cincinnati, O., Jan. 9-14.

MERRY MAIDENS; Buffalo, N. Y., Jan. 9-14.

METROPOLITAN BURLESQUERS; Albany, N. Y., Jan. 9-11.

MISS NEW YORK, JR.; Philadelphia, Pa., Jan. 9-14, Pittsburgh 16-21, New York city 23-28.

MOULIN ROUGE; Providence, R. I., Jan. 9-14.

NEW YORK STARS (Guy Hill); Manchester, N. H., Jan. 9-11, Lowell, Mass., 12-14, Philadelphia, Pa., 16-21, Brooklyn, N. Y., 23-28.

NIGHT OWLS; Indianapolis, Ind., Jan. 9-11, Dunlap 14.

OCTOBER (Isham; No. 1); Philadelphia, Jan. 9-14, Cleveland, O., 16-18, Sistersville, W. Va., 19, Parkersburg 20, Chillicothe, O., 21, Chicago, Ill., 23-28.

OCTOROOGS (No. 2); Milwaukee, Wis., Jan. 9-14.

PARISIAN WIDOWS; Bridgeport, Conn., Jan. 9-11.

REEVE, AL.; Paterson, N. J., Jan. 9-14, Scranton, Pa., 16-21.

RENTZ-SANTLEY (Abe Leavitt, mgr.); New York city Jan. 9-14.

RICH AND BARTON BIG GAETY; Montreal, Can., Jan. 9-14, Brooklyn, N. Y., 16-21.

ROSENBERG AND CRANE BROS. VAUDEVILLES; Brooklyn, N. Y., Jan. 9-14.

ROSE HILL ENGLISH FOLLY; Boston, Mass., Jan. 9-14, Providence, R. I., 16-21.

SOUTHERN SPECIALTY CO. (Graham); Brooklyn, Mass., Jan. 14, New Bedford 16, Newport, R. I., 17, 18, Woonsocket 19-21.

SULLIVAN, JOHN L.; Dubuque, Ia., Jan. 9, Clinton 10, Moline, Ill., 11, Davenport, Ia., 12, Cedar Rapids 13, Burlington 14.

TANNY TIGERS; Philadelphia, Pa., Jan. 9-14.

THE HIGH FLYERS (S. A. Winter, mgr.); Troy, N. Y., Jan. 9-14.

THE WHITE CROOK; Albany, N. Y., Jan. 12-14.

VANITY FAIR; New York city Jan. 14-21, Brooklyn, N. Y., 23-28.

WILLETT-THORNE; Buffalo, N. Y., Jan. 9-14, Toronto, Can., 16-28.

WILLIAMS AND WALKER (Hurtig and Seaman, mgrs.); Providence, R. I., Jan. 9-14.

WILLIAMS AND MELBURN; Fall River, Mass., Jan. 9-14, Boston 16-21, New York city 23-28.

ZERO; Harlem, N. Y., Jan. 9-14, Brooklyn 16-21, Pittsburgh, Pa., 23-28.

MINSTRELS.

BARLOW BROS.; Jacksonville, Fla., Jan. 10, Waycross 11.

BRACH AND BOWERS; Palestine, Tex., Jan. 10, Marcellus 11, Shreveport, La., 12, Texarkana, Tex., 13, Greenville 14.

FIELD'S, AL. G.; Hagerstown, Md., Jan. 10, Harrisburg, Pa., 11, Reading 12, Norristown, N. J., 13, Trenton 14, Wilmington 15, Elizabeth 17.

GUY BROS.; Asbury Park, N. J., Jan. 10, Trenton 11.

HAVERLY'S; Muskegon, Mich., Jan. 10.

KALFIELD'S; Jasper, Ind., Jan. 10.

PHIMROSE AND DOCKSTADER (J. H. Decker, mgr.); Washington, D. C., Jan. 9-14.

RICHARDS, PRINGLE, HUNCO AND HOLLAND'S; Natchez, Miss., Jan. 10, Jackson 11, Columbus 12, Birmingham, Ala., 13, Greenbrier 14, Troy 16, Bainbridge, Ga., 17, Thomasville 18, Tallahassee, Fla., 19, Jacksonville 20, Fernandina 21, St. Augustine 23, Palatka 24, Sanford 25, Orlando 26, Tampa 27, Ocala 28.

SCOTT, OLIVER; Urcherville, O., Jan. 10, Steubenville 11, Martine Ferry 12, E. Liverpool 13, Beaver Falls, Pa., 14, McKersie 15, Brownsville 16, Brownsville 18, Uniontown 19, Connellsville 20, Greensburg 21.

SPENCER, LEN; (Greater New York Minstrels); New York city Jan. 10-25.

WASHBURN'S (M. Wall, mgr.); Brockton, Mass., Jan. 11, 12, New Bedford 13, 14, Taunton 16, 17, Woods Hole 18, Pawtucket 19-21.

WATSON'S; Milton, Pa., Jan. 9, 10, Lewisburg 11.

WEEKS'; Middletown, Conn., Jan. 10, Seymour 12, Thomaston 13, Torrington 14, Willimantic 18.

WEST, W. H. (John T. West, mgr.); Oakland, Calif., Jan. 10, San Jose 12, Stockton 13, Sacramento 14, Portland, Ore., 16, 17, Seattle, Wash., 18, 19, Tacoma 20, 21, Spokane 23, 24, Walla Walla 26, Boise City, Id., 27.

MISCELLANEOUS.

AMERICAN MYSTIFIERS (Max Berol, mgr.); Lufkin, Tex., Jan. 10, Bush 12, 13, Jacksonville 14-16.

ASPERGAN TRIO; Crawfordville, Ind., Jan. 10, Darlington 11, Thorntown 12, 13.

BOONES, THE (YAK); Traverse City, Mich., Jan. 9-10, Manistee 12, 13, Ludington 16, 17, Cadillac 19, 20, Oconomowoc, Wis., 26, 27, Racine 30, 31.

BOSTON LADIES' MILITARY BAND; (Allen Baker, mgr.); Utica, N. Y., Jan. 10, Geneva 11, Rochester 12, Genesee 13, Leroy 14, Batavia 16, Silver Creek 17, Ashtabula, O., 18, 19, Herkville 19, Canton 20, Alliance 21, Salem 23, Willoughby 24, Cleveland 25, 26, Columbus 27, Kenton 28, Dayton 29, Wilmington 30, Indianapolis, Ind., Feb. 1.

BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.); Stockbridge, Mich., Jan. 10, Charlotte 11, Mason 12, Greenville 13, Helding 14, Bryan, O., 16, Peru, Ind., 17, Kokomo 18, Frankfort 19, Franklin 20.

BROOKE CHICAGO MUSIC BAND (Howard Pew, mgr.); Chicago, Ill., Nov. 13-indefinite.

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TELEGRAPHIC NEWS

CHICAGO.

Hall's Prairie from the Prairies—New Bills in Cook County—Minor Notes.

(Special to *The Mirror*.)

CHICAGO, Jan. 9.

Three of the four leading houses change their bills this week, and we have new farce, new comic opera and new pastoral drama succeeding in Old Kentucky, Jack and the Beanstalk, and Cyrano. Mr. Mansfield's five weeks of the Roseland play broke all records at the Grand Opera House and closed in a blaze of glory last Saturday evening the star continuing on his triumphal tour. Before having time to retain the services of an attorney to represent him in the United States Court in the action said brought against him by S. L. Gross, a local real estate man, for damages on the ground that Cyrano is a violation of the copyright laws in being a steal from a play called *The Merchant of Cornville*, which Mr. Gross claims to have written years ago. It is to laugh.

The annual ladies' dinner of the Forty Club will occur at the Grand Pacific Hotel on the afternoon of Jan. 17, and a brilliant company is expected.

Jake Rosenthal's successful new farce, Brown's in Town, was enjoyed by an immense audience at McVicker's last night. It is very funny and is splendidly cast, and the unique advance advertising has placed it before every one. It followed in Old Kentucky, which broke all the Litt records at this house—and Jacob shared only with himself.

"Punch" Wheeler is doing the press work for Manager Ed. D. Stair, who has successfully reopened the Great Northern with Haverly's Minstrels and will make it a popular-price combination house. Mr. Wheeler, by the way, tells me that he now successfully holds four jobs. While in Evansville last week he met a managerial friend who had \$22 in his house, and on his return to Chicago "Punch" sent him a Mansfield programme, upon which he wrote: "You will see by the inclosed that Mr. Mansfield has more people in his cast than you had in your audience."

Brady's production of Little Blair Parker's successful play, "Way Down East," which was originally presented here at the Schiller, is at the Grand this week, following Cyrano. It is capably cast and staged and is likely to do a large business.

Another bunch of New Year's cards. One from George H. Adams, the clown, and another, in the shape of a poem, from Will Lackaye. But the best 1899 greeting of all, to me, came in the form of my Mizzen credentials as Chicago correspondent, numbered "one."

Alice Nielsen, the pretty singer, made her first appearance here as a star this evening at the Columbia, in Smith and Herbert's tuneful opera, *The Fortune Teller*, which scored a decided hit. With three such comedians as Golden, Cawthorne, and Herbert in the cast, along with two such singers as Miss Nielsen and Mr. Cowles, there could be nothing but success. The opera is here for two weeks, and James K. Hackett will follow in Hubert of Henztzau.

Treasurer Harry Sommers, of the Columbia, is doing remarkably well as manager of the new Auditorium at South Bend. The Belle of New York played there last Thursday night to nearly \$1,500.

E. H. Sothern's magnificent production of *The King's Musketeer* is doing the business it richly deserves at Powers' New Theatre. It is one of the best representations of the romantic drama that I have ever seen. Two weeks of the engagement still remain, and then Sol Smith Russell follows with his newest play.

A Grip of Steel followed The Air Ship at the Alhambra yesterday, going over there from the Academy of Music, where it was succeeded by Clifford and Huth in A High-Born Lady.

I spent Friday and Saturday in Detroit with "Lute" Cafferty at the Cadillac, and had I been two days later I would have struck John Dunne and those able seamen, Ned Tarr and Owen Westford.

The Late Mr. Early, another new farce, was seen at the Adelphi yesterday, following Over the Sea, which, in spite of the fact that it was put in as a stop-gap, turned people away. Manager Barry has established a free bus line from Clark and Eighteenth Streets, connecting with four electric lines.

There were the usual changes of bills yesterday by the stock companies at Hopkins' and the Dearborn, and new attractions at the outside houses.

Clara Lane and J. K. Murray are endeavoring, with Fred Frear and a good company, to give light opera at popular prices at Clifford's, with a change of bill every week.

W. M. Hale was here last week to herald the advent of Alice Nielsen, and Manager Frank Perry came with the company.

Our old friend, Andy McKay, is in Chicago for a few days, and if he likes it he may buy it.

Kerry Meagher, who runs Car No. 1 for the Ringling Shows, sends me the Red Wagon Annual of the enterprise, which is a work of art and interesting.

George Gage, of Chicago, who wrote "The Moonshine Riffer," has turned his attention from "lullaby" to "coo" songs, with success in his first venture.

Louise Willis Hepner, who made such a hit in Jack and the Beanstalk, left the company here.

John E. Dvorak is at the Court Theatre this week in Dr. Jekyll and Mr. Hyde. With W. T. Nelson he will soon go on the road with Cyrano.

The Masonic Temple Roof closed last Saturday evening until the sultry days come again.

I never have seen such improvement in an actress' work as there is in that of Edith Crane, of Mr. Sothern's company. In The King's Musketeer her work is superb. "Biff" Hall.

BOSTON.

Bills of the Week—Many New Attractions at the Hub—Items.

(Special to *The Mirror*.)

BOSTON, Jan. 9.

If the first Monday of the new year brought new novelties to Boston, the second one made up for it with the richness and variety of attractions.

Mrs. Fiske closed her week's engagement at the Auditorium on Saturday evening to one of the largest and most fashionable audiences of the season.

The season of grand opera at the Academy of Music, under personal supervision of Charles A. Ellis, will close with this week, but a matinee performance of Carmen will be given, Feb. 11.

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The Park Theatre, under the new and able management of Paul N. Furman, is doing a splendid business. The prices are from 15 to 75 cents, and the weekly change of combinations attracts public attention. Isham's Octoors are the features for this week, with Henri Strange, Smart and Williams, Keene Brothers and Douglass, the Brittons, Ed H. Winn, May F. Wells and Richard Conner. It is a merry and interesting entertainment and fully appreciated by a large audience. Fanny Rice in At the French Ball Jan. 16; Burr Oaks 23; American Opera company in Pinafore 30.

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Roland Reed is at the Walnut Street Theatre, opening to-night to a large, enthusiastic audience.

Mary R. Kenneran, of the Girard Avenue Theatre Stock company, and W. C. Carr, of the Foreign Theatre Stock, were married last week.

The new leading lady is already a favorite.

This is the last week of Benjamin Thompson in The Old Homestead at the Boston, and to-night

the Massachusetts Press Association attended in body.

Hogan's Alley has always been a favorite farce-comedy at the Columbia, and this year it comes back in its third edition.

This week the Palace presents a dramatic attraction in The Sleeping City.

There will be at least one change of management in Boston theatres for next season, as it is already announced by the Post that R. M. Gulick and Co. will not renew the lease of the Columbia, which expires at the end of this season. For four years this firm has managed this house, presenting melodramas and farce-comedies, and now, with Tom Henry as the resident manager, the house is splendidly run, and theatregoers will be sorry to have a change. Several managers have approached J. J. Grace, the owner of the property, with a view to obtaining the house for next season. Possibly the most interesting of the applications comes from Fay Brothers and Horsford, who have made great successes of their ventures in Lowell and Portland.

The sale of seats for the Ellis opera season at the Boston opened to-day with every prospect of success. There was a long line at the box office all day, and it looks as if Mr. Ellis would have three big weeks.

Theatregoers with whom George W. Wilson was such a favorite during his long career at the Museum are going over to Chelsea this week to see him at the head of his own company in some of his old-time successes.

Horace Lewis has been passing the holidays with his family in this city, but has returned to New York to rehearse for The Last Chapter with the Broadhurst Brothers. The success which he made at the Castle Square last season resulted in his receiving splendid offers for six new productions this Winter after his resignation from Julia Arthur's company.

Ida Muile's Boston friends are going to do much entertaining for her during her week here with the New England Opera company at the Grand Opera House.

Harold Russell, who made a hit with Stuart Robson, at the Tremont, was entertained by many Boston friends in the course of his engagement here.

Darkest Russia is the next production at the Castle Square, and I understand that The Princess and the Butterfly and The School for Scandal are in contemplation, while a round of the earlier Hoyt comedies is among the possibilities.

The new music hall has aroused public interest during the past week. In the first place, Henry L. Higgins and four others purchased some twelve thousand square feet of land in Huntington avenue, which might be utilized in case of necessity in connection with the land already in possession of the corporation. A call was issued for the stockholders to decide upon a proposition to increase the capital stock from \$200,000 to \$500,000. Then Fred P. Bacon, who is well known from his prominence in operatic matters, issued an open letter to the stockholders, urging that the new building be so constructed that it might be utilized as a home for opera, while the present plan is to have it simply a place for concerts. Mr. Bacon's letter was decidedly pointed and aroused such comment in musical circles that the coming meeting promises to be lively. I learn that many subscribers to the stock are opposed to any opera annex, and that the project may be abandoned in case this is insisted upon.

Mary Young is going to visit friends in Boston this month.

William Humphreys was taken dangerously ill with the grip last week, and his part at the Castle Square had to be read by another.

Mrs. Stokes, mother of the late Mrs. John Stetson, and her daughter, Mrs. Doris, were in town last week for the first time since the Stetson estate was settled.

The Charity Ball was given by the Criterion Club in Union Hall last week.

Laura Burt will be entertained by her friends in Boston during her engagement at the Park, as she is a great favorite here by her splendid work in Old Kentucky and other plays.

Rumors of another concert hall in Boston are in circulation, but the plans, although elaborate, are not ready for publication.

Colonel William Hull has been visiting in Boston since the closing of A Misfit Marriage.

H. Price Webber and Edwinia Grey have been having success with their Boston Comedy company this season.

Grace Atwell has rejoined Ralph Cummings' stock company as leading lady.

JAY BENTON.

PHILADELPHIA.

What Happens in the Quaker City—Bills New and Old—Items of News and Interest.

(Special to *The Mirror*.)

PHILADELPHIA, Jan. 9.

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big week at the Chestnut Street Opera House. Hotel Topy Turvy Jan. 16, Annie Russell following.

The Elks' twenty-eighth annual benefit in aid of the charity fund will occur at the Chestnut Street Opera House, afternoon, Jan. 26.

The Girard Avenue Theatre Stock company have made a great success in Hoyt's plays. This week we have A Midnight Bell, George W. Larson being retained to play Deacon Tidd, ably seconded by Joseph Kilgour, Ed Emery, and Emma Madsen in the prominent characters. The stage management of George R. Edeson is of high standard, and his presence always adds charm to the notable productions.

The patrons of the Girard Avenue Theatre in their request vote have selected Carmen as the winning play, and it will be revived Feb. 27, with Valerie Bergeron in the title-role.

At the Parry's Theatre, the stock company

have presented The Woman in Black, with all the original settings and effects furnished by Jacob Litt.

George Learock and Carrie Radcliffe make their roles specially prominent and the entire cast, with extra people added, contribute to a notable production. Alone in London, Jan. 16.

Adolph Phillip is playing the week at the old Arch Street Theatre, with his New York German company in The Brewer.

The Finish of Mr. Fresh is the card for week at the National Theatre, with Al. H. Wilson, John Tierney, Charles B. Ward, Harry Earle, George W. Day, Thomas Ripley, Fanny Bloodgood, Mabel Williams, Katherine Klare, Hale Sisters and Stewart Sisters. Next week, Joseph Murphy in Kerry Gow.

The Standard Theatre, with stock headed by John J. Farrell, offers The Golden Giant Mine and seven vaudeville acts, to big house.

The People's Theatre has The Girl from Paris this week, its first representation in this city at popular prices. For coming week, Devil's Island.

Dumont's Minstrels at the Eleventh Street Opera House continue their programme to good business. This is the last week of Harry Mohr's dog and pony show. Keno and Welch will join the company Jan. 16.

Eugenia Blair spent last week in this city.

Burton Holmes, in illustrated lectures, will appear at the Academy of Music Jan. 20, 27. Feb. 3, 17.

S. FERNBERGER.

ST. LOUIS.

Bills of the Week—Benefit to Lawrence Hanley—News and Gossip.

(Special to *The Mirror*.)</p

A TALK WITH AGNES ETHEL.



Twenty-five years ago, while in the midst of a highly successful dramatic career, Agnes Ethel made her last appearance on the stage and retired to private life. She was at that time one of the most popular of American actresses; every honor to be won in the profession was possible to her, and yet she chose to forsake the triumphs of the theatre for the quiet happiness of home. Her interest in theatrical affairs did not cease with her retirement from public life, however. She became and has remained a patron of the art in which she was once an active worker; and her recent gifts to the Actors' Fund show that she has retained an abundance of sympathy for the unfortunate members of the profession. The first gift of \$500 was received by the Fund a year ago, and the second, of an equal sum, came to President Louis Aldridge shortly before Christmas.

A representative of THE MIRROR, having in mind the interest which every player must feel in so generous a giver, and remembering, too, the brilliancy of Agnes Ethel's stage career, sought and was granted an interview with her last week.

"I am very much afraid that I have nothing to say that will interest your readers," began Miss Ethel. "In regard to the Actors' Fund matter, I simply have agreed to give every year the sum of \$500—that is, the interest on \$10,000. I am deeply interested in this charity, and, so long as I have the means, I shall not fail to keep the pledge that I made quite unsolicited by the Fund. I feel that the dramatic profession is not exceptional to other professions in the way of sometimes needing temporary aid when misfortunes come. I should like to see the Fund grow, as I am certain that it gives prompt and generous assistance to all players who are in distress. I have thought a great deal about the matter and it seems to me that the members of the profession should support this charity with far more interest than they do. There are in New York a dozen actors and actresses whose fortunes go beyond the half-million mark and I should think that they, and many less wealthy players, would prefer making a regular donation to the Fund rather than giving small sums here and there and appearing at occasional benefits. For myself I find that the officers of the organization can distribute the money to far more advantage than I can and so I have concluded to do all my theatrical charity through them."

"Will you tell me something about your own stage experience?" asked the reporter.

"Certainly," responded Miss Ethel. "My career was so short, however, and ended so many years ago that it scarcely seems worth while to speak of it now. I was a pupil of Matilda Heron—an actress whose genius I think was never fully appreciated during her lifetime, nor indeed has she been sufficiently honored since her death in the records of the stage. My debut occurred at Jerome's private theatre in this city, on the tenth of October, 1868, in the role of Camille. I had been thoroughly schooled in the part by Miss Heron, and to her I owe whatever success was mine upon that occasion."

"In order to continue my studies in the art of the theatre I soon afterward joined Augustin Daly's company. The training there was of the greatest value to me, and at that time my chief desire was to learn all that I possibly could of my chosen profession."

"And in what roles were you most successful while there?"

"In Frou-Frou and Fernande, I think, although," added Miss Ethel, smiling. "It is hardly a player's privilege to speak of her successes."

"Did you remain long at Daly's?"

"No. I was anxious to know something of European theatres and methods, and in 1871 went to Paris. My intention was to become a member of one of the leading companies, in no matter how small a capacity, and spend years if necessary in learning the art of the French stage. At that time comparatively few American actors visited Europe and it was considered an odd fancy of mine to leave my own country, where I had won success, to begin at the bottom of the ladder in a foreign city. But my plan, although entered into with the utmost sincerity, was never fully carried out."

"Upon my arrival in Paris I found the conditions unfavorable. The country was in a turmoil over the Franco-Prussian war and theatrical affairs, as well as political affairs, were in a sadly unsettled state. However, I became acquainted with all of the leading actors of the city and studied their methods closely from the front. This, I assure you, was a very pleasant and profitable experience."

"I met, while in Paris, the authors of Frou-Frou, and from them secured the American rights to the play. There is an odd little incident in connection with this that I will speak of later."

"Did you not secure a Sardou play also?"

"Yes. Sardou wrote a play for me which he originally called Arabella, but later the title was changed to Agnes. I paid \$10,000 for the sole rights and subsequently made nearly four times that amount from it. This, by the way, was the first time that an American had paid a European dramatist for his work. Before that our managers on this side had simply appropriated whatever French plays they chose without a thought of paying royalties. And I am sorry to hear that the custom still prevails to a certain extent."

"From Paris I crossed to London, with the

intention of studying the English methods of acting. But I found that they were too like our own to warrant much attention. After remaining but a short time in England I came back to New York and began preparing for the production of Agnes. The play was presented for the first time on September 17, 1872, at the Union Square Theatre and was warmly received.

"The Union Square, up to that time, had been devoted to vaudeville and my engagement was the first under the management of A. M. Palmer, who had taken the playhouse and converted it into a legitimate theatre.

"After a run of one hundred nights in New York I made a tour through the Eastern States with Agnes and it was highly successful both financially and artistically."

"You retired immediately after this tour, did you not?" asked the reporter.

"Yes. In the Autumn of 1873 I married Francis W. Tracy, of Buffalo, and have never appeared professionally since."

"You promised to tell me something about Frou-Frou."

"Ah, yes," answered Miss Ethel. "A number of years ago I wished to present the play in Buffalo, with an amateur cast and for a charitable object. Although I had the American rights, given me by the author, I wrote to the New York manager who had adapted it, telling him of my intention and asking permission to use his version. In reply I received a letter stating that I should be obliged to pay a royalty to him in order to use what was really my own property! He had, of course, no right to the drama whatever."

In response to a request for a photograph Miss Ethel said, "I have had none taken for a long time, but if you choose you may have one of the old ones. This," she said, handing the reporter the likeness that appears above, "is one that was taken while I was a member of Mr. Daly's company."

W. F. FRAME AND HIS COMPANY.

W. F. Frame, the Scotch entertainer, and his company of singers, musicians and dancers, appeared at Chickering Hall last Thursday, under management of Major J. B. Pond. There are in the company seven people besides Mr. Frame, but one—Walter Gray, the tenor—was unable to perform, because of a cold. The audience, composed largely of Scots, cordially greeted the performers, and rewarded their efforts with most generous applause.

Mr. Frame came forward four times, singing Scotch character songs in fantastic costumes, and introducing monologue between verses. His general method is more or less on the order of Dan Leno's, involving almost incessant action and much grotesqueness.

He is at his best in the songs, which are given with extraordinary rapidity and remarkable clearness of enunciation. The characters, too, are drawn well and with much good natured satire.

Mr. Frame's company contains two artists of uncommon ability, Florence Hayward and Walter Haigh. Miss Hayward is one of the most delightful sopranos that we have seen in many days, and a charming, dainty comedienne as well. Her voice is clear, rich, fresh and admirably controlled, while her dramatic, utterly unaffected singing of "Caller Herrin," "De Coon Dat's Got Ma Heart," and several pretty encores was a gem of expressive acting and archness. Miss Hayward should prove a great "find" for musical comedy.

Mr. Haigh played a sweet-toned violin with much skill, taste and commendable modesty.

Annette H. Gray, a contralto, sang well; John Mackenzie and David C. Mather danced capitally; Mr. Mather handled the bagpipes in good style; and the accompaniments were played admirably by James Booth. The company gave three other performances on Friday and Saturday, and began a tour yesterday.

FLORIDA AND THE SOUTH.

Opening of the Social Season and Inauguration of the Magnificent New York and Florida Limited Service, January 16th, 1899.

The opening of the Florida season will be signalized this year as usual by the placing in service of the "New York and Florida Limited" between New York and St. Augustine, Fla. This is acknowledged to be the finest train in the world, in its appointments, luxury and detail of finish, and the first of these trains was constructed by the Pullman Company for the use of the President of the United States on official tours.

"The New York and Florida Limited" leaves New York daily at 11:50 A. M. via the Pennsylvania Railroad, the Southern Railway, Florida Central & Peninsular R.R., and the Florida East Coast Railway, and reaches St. Augustine at 2:20 P. M. the following day, making the run, which exceeds 1000 miles, in but little more than twenty-four hours. No train has attracted so much attention, and its fame has been heralded wherever railroading is known. It is composed of Pullman Compartment Cars, each room being finished in different woods and supplied with private lavatory and toilet; Pullman Drawing-room Sleeping Cars of the latest pattern and finish; a royal Club Car for the gentlemen; an Observation Car with a handsome Drawing Room at its rear opening on to a wide platform; a Library Car; and Dining Car, in which the service and the cuisine rank with the finest New York hotels. This "New York and Florida Limited" runs through solid to St. Augustine with the exception of one car which is detached at Columbia, S. C., and goes through to Aiken, which it reaches at 9:35 the next morning after leaving New York, and Augusta at 9:50. Brunswick and Jekyll Island are conveniently reached by this train at 12:00 o'clock noon through the perfect connections afforded at Everett, Ga.

There are two other fine trains between New York and Florida via "The Florida Short Line," one the "Washington and Southwestern Vestibule Limited," leaving New York at 4:20 P. M. daily, and the "United States Fast Mail," leaving New York at 12:05 midnight. The former train carries through Pullman Drawing-room Sleeping Cars between New York, Jacksonville and Tampa, and also offers Pullman Sleeping Car service between New York and Augusta, Ga., with connections for Aiken, Brunswick and Jekyll Island. The latter carries through Drawing-room Sleeping cars between New York and Jacksonville, connecting with Parlor Car service to points on P. C. & P. R. R. and F. E. C. Ry. Dining cars are operated on all trains of the Southern Ry. "The Florida Short Line," in connection with the Florida East Coast Railway to Miami, offers the most direct, quickest and delightful service to Nassau, Havana and Key West. For full information, reservations, etc., apply to J. L. Adams, G. E. A. F. C. & P. R. R., 353 Broadway, New York, or to A. S. Thewell, E. P. A. Southern Ry., 271 Broadway, New York.

Henry B. Sire transferred the Olympia property, last Tuesday, to the Fifth Avenue Real Estate Company for \$1,010,000, accepting a mortgage for \$900,000 at 4½ per cent. for three years. Mr. Sire is the president of the real estate company, and his brother, M. L. Sire, is secretary and treasurer. A large force of men is at work preparing the Olympia theatres for reopening. Charles Coghlan may appear in the rejuvenated theatre part, while Mr. Sire expects to inaugurate a season of burlesque in the music hall next month.

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HOLIDAY HAPPENINGS.

Christmas Day was jolly for the Peruchi-Belden company. They celebrated in fine style at Winston, N. C., Chelseo D. Peruchi presented his wife, Ella Belden, with a solitaire diamond ring and she returned the compliment in the form of a diamond stud to Mr. Peruchi. James J. Bates gave his wife, Anna L. Bates, a pair of diamond earrings, and she gave him a smoking jacket and outfit. The Carleton Sisters received two handsome mandolins and Mrs. Carleton a beautiful toilet set and many other presents. Mr. and Mrs. Langdon and little daughter, Elizabeth, received many valuable presents, and on Dec. 26 at Spartanburg, S. C., they had a Christmas tree to which the company were invited. Mr. Peruchi presented the company with complete make-ups for a new bill in rehearsal, and employed three tailors for one week to get everything completed before Christmas Day.

Viola Allen celebrated her first Christmas as a star in a right royal way. She presented each extra person engaged in The Christian with a \$5 bill. Fifty people received the welcome envelope.

The annual stage children's Christmas festival was a great success, the performance of the little ones being wonderful, while to see them eat their supper and receive their presents was a sight to gladden the hardest heart. Good clothing and shoes were given out, and 300 little ones were made glad. "Aunt" Louisa Eldridge says that money came in most liberally, as everybody seemed interested in the stage children.

The Gay Matinee Girl company spent a pleasant Christmas between performances, on their private car, The Pearl, and Manager Edwin P. Hilton provided a fine dinner.

To THE MIRROR have come countless expressions of good wishes for a happy and prosperous New Year. Among the host of well-wishers were Wilton Lackaye, Austin Brereton, Charles Puerer, Robert Stodart, F. Richard Anderson, Creston Clarke, H. Willard Storms, Harry Earl, Dick O'Bannon, Frederic Conger, Richard Pitrot, Mr. and Mrs. William Campbell Gollan, Gus Williams, J. J. Rosenthal, George H. Adams, Harry Corson Clarke, M. Rudinoff, Max Berol, Julie Delmar, James J. Bates, Selmar Romaine, Henry H. Winchell, Channing Pollock, Harry March, Gilmour and Maggee, Frank Carlos Griffith, the De Forests, Harry and Flora Blake, Adelaide Prince, Lilla Van D. Harris, Mary Van Tromp Labadie, Harry Thomson, Gussie Gardiner, and George Bryton.

Manager and Mrs. Arthur C. Aiston gave a Christmas dinner to the Tennessee's Pardner company at Spokane, Wash. Advance man Phil Hunt was ahead and at the last moment Mr. Aiston found that there were thirteen in the party. That would never have done for a Christmas feast, and messengers were dispatched for Manager Harry Hayward and ex-Treasurer Will Kohlhauf of the Auditorium. But those gentlemen were dining elsewhere, and a crisis was in sight when a traveling man at the hotel was invited to join the party. He readily consented, and so the day was saved with fourteen to enjoy a fine banquet.

The members of Hopkins' Trans-Oceanic Star Specialty company enjoyed a Christmas dinner after their performance at Cincinnati, on Dec. 25, Kara presiding.

Lottie Williams, of Brown's in Town, presented her husband, Ed Salter, manager of Why Smith Left Home, with a handsome gold watch as a Christmas present.

The stage hands of the Lyric Theatre, Hoboken, Dec. 30, presented Mrs. H. P. Soulier with a box of perfume, Manager Soulier with an umbrella and Treasurer Harry Riggs with a pair of link cuff buttons. Stage Manager F. W. Mohr made the presentation speech and a collation was subsequently served.

The Rays, Johnny and Emma, and their company enjoyed a Christmas celebration that began before the last act of A Hot Old Time, at Cleveland, and lasted until the train rolled into the depot at Jersey City on Dec. 25. The start was made when Dolph Levino at the end of the second act presented to Mr. and Mrs. Ray a beautiful silver fruit, candy and nut stand on behalf of the company. Mr. Ray responded, and after the performance every one hastened to the depot, and the two cars chartered by Mr. Ray were kept lively from midnight until 5 A. M. Stories were told and presents were exchanged, Mr. and Mrs. Ray giving each of their company a handsome present. Mr. Ray received from E. I. Leighton, prospective Mayor of Cleveland, a fine roadster with a 2:20 gait. Mr. Leighton was an old schoolmate of Mr. Ray, and Mr. and Mrs. Ray were his guests while in the Forest City, Mr. Ray's former home. A beautiful pair of diamond earrings was Mrs. Ray's gift from her husband. Many other costly presents were received by the stars, Dolph and Susie Levino, Harry Dull, Dave Genaro, Ray Bailey, Frank Lalor, Vernie Ross, Harry Hayes, Martin Healy, Minerva Adams, William Finley, Fannie Mora, Kate Dahl, E. L. Braden and Mr. Stumm.

MEETING OF THE DRAMATISTS' CLUB.

At the meeting on Saturday night of the Dramatists' Club, Stephen Fiske was elected to membership and plans were made for a banquet in honor of David Belasco, to be given this month. The recent decision in copyright law made by Judge Grosscup was discussed at considerable length. A committee was appointed to confer with Judge Dittenhoefer, in reference to an amendment to the existing law which he has offered to draft. It was decided also to appoint a committee to go to Washington for the purpose of working in the interests of the amendment.

OLYMPIA PROPERTY TRANSFERRED.

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Mrs. Charles E. Evans, known to theatre-goers all over the country as Minnie French, died suddenly at her home, 207 West 123rd Street, on Jan. 4. Her health had been impaired since she broke her leg while cycling last summer. She had also been a sufferer from rheumatism, and recently she had been afflicted with violent headaches. Last Friday, however, she visited her husband's theatre, the Herald Square, and was in such good spirits that her friends believed that she had fully recovered her health. She retired early on Tuesday evening, and early Wednesday morning her mother, Mrs. Hannah French, was awakened by hearing her daughter's groans in the adjoining room. She hastened to her bedside, and believing her daughter to be in convulsions summoned Dr. O'Brien, of 185 East 116th Street. When the physician arrived Mrs. Evans was dead. Dr. O'Brien said he believed death was due to heart disease, and declined to issue a death certificate on the ground that he had not been in attendance. Coroner Zueva was notified, and a coroner's physician issued the certificate after reporting that Mrs. Evans had died from apoplexy.

Mr. Evans was in Philadelphia last week and was completely prostrated on receiving the news of his wife's death. He returned to New York immediately and was in attendance at the funeral, which took place at his home last Friday evening, the Rev. Dr. Houghton, of the Church of the Transfiguration, officiating. The interment took place on Saturday.

Mrs. Evans was thirty-six years old, and went on the vaudeville stage with her twin sister, Helen, when she was fourteen years old. The sisters were billed as the French Twins, and were very successful as a song and dance team. When Evans and Hoey were first playing A Parlor Match Jennie Yeaman, who had been playing the part of Innocent Kid, had a falling out with the management, and in order to secure the services of Minnie French for Innocent Kid, both sisters were engaged. Minnie French made a hit in the part, and contributed largely to the long continued success of the play.

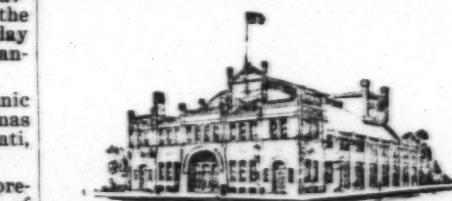
Henri French married William F. Hoey, "Old Boss," and shortly afterward Minnie was married to Mr. Evans. When Mr. Evans undertook the management of the Herald Square Mrs. Evans retired from the stage. She leaves a son eight years old.

Mrs. Evans was a capital soubrette and exceedingly popular, both on and off the stage. Mr. Evans has in his bereavement the sympathy of a large circle of friends.

A WASHINGTON THEATRE LEASED?

It is said that John Burke, manager of Minerva Park, Columbus, O., has leased the Grand Opera House, Washington, D. C.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable. *



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Bloomington, Ill.

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is brand new from the ground up. All new modern improvements. Scenery by Sosman and Landis. One of the largest stages in the U.S.; can use any size scenery; 100 ft. from wall to wall, 30 ft. deep, 50 ft. to gridiron, 50 ft. square. Twenty dressing-rooms, steam heat and hot air, electricity and gas. 38 sets of lines, all new folding opera chairs. Fine location.

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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

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Last page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

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NEW YORK - - - - - JANUARY 14, 1899.

Largest Dramatic Circulation in the World.

AN IMPERATIVE REMEDY NEEDED.

The operations of a class of managers whose own instincts as to amusement are vile, that tend to debauch public taste while catering to the dissolute of a metropolis, have of late been so notorious that the need of some hindering measure cries from the tongue of decency.

It is high time for a drastic measure in the premises. There should be a law that would punish any manager who places before the public an indecent performance of any kind, whether of physical exposure apparently made for exposure's sake or of libidinous suggestion in act or language.

No "stage censorship" beyond a plain law that may rest in police discretion is needed. Public opinion would force the authorities to enforce such a law, and such a law would in no way affect the freedom of decent management or restrict the drama.

But a few years ago the theatre public of this city was shocked by a gratuitous female disclosure in a play called *The Clemenceau Case*. So increasingly bold have become managers of the sort of the manager of that play, and so insidiously demoralizing have been their ventures since, that a dozen performances infinitely more indecent have been permitted with decreasing sensitiveness and growing shamelessness on the part of those who have witnessed them. A "show" that the police would have interdicted ten years ago may now be given in this city with no authoritative hint of interference. The surgery of law should cut out this cancer on the fair body of the theatre before the blood of the drama is fatally poisoned and the danger of general public demoralization becomes a fact.

There can be no temporizing with a disease. Its work may be slow, but it is inevitable unless a cure is effected. It is true that in the larger cities outside of New York there is yet no public that will support stage indecencies. It is true that generally throughout the country stage indecencies that have profited in New York have been rejected or poorly patronized. As THE MIRROR has repeatedly explained, the large floating population of this city, composed of persons from other cities, many of whom seem to shed moral responsibility as they would shed a garment when they visit the metropolis, and who confessedly come here to relax from the restrictions of their regular lives, joins the dissolute part of the metropolitan population in making successful the exhibitions that so frequently disgrace New York. But the danger lies in the increase in number and the growing flagrancy of licentious exhibitions, and the desire of their managers and promoters to enlarge their peculiar public by persistently sending their shameless shows on the road. They hope that what has been rejected may upon new venture be tolerated and finally be welcomed by a public which they would orientalize for their own greed of money. They stand as panderers to the vicious of the public with the unholy hope that they may infect the greater public to their gain.

Last season saw a vile play a play

whose sensational incident was a simulated attempt to violate a woman's chastity—run "prosperously" in New York at a theatre classed as worthy the patronage of self-respecting persons, and under the direction of a manager pretending to high aims, and this season that play has been on the road in defiance of every sentiment that makes for an ennobling and healthily-amusing stage. This is but one of a number of enterprises put forward by managers who make no pretension of artistic impulse that are offending the moral sense of the outside public after catering to the queer class that conscienceless managers study to please in New York. All of these exhibitions are as deliberately gross as have been the individual indecencies that have recently disgraced certain metropolitan music halls.

The integrity of public appreciation and the welfare of the theatre demand a quick and an imperative remedy.

A SUGGESTION FOR FUND AID.

The generosity of AGNES ETHEL, who recently made her second annual contribution of \$500 to the Actors' Fund of America, deserves special tribute, and is worthy of imitation by members of the profession according to their several means. On another page of THE MIRROR this liberal donor in characteristic and modest phrase explains the spirit of her act, and in her words will be found a suggestion for the permanent maintenance of this great charity of the theatrical profession.

If members of the profession who are able to do so would devote a given sum to the Fund yearly in lieu of other charitable offerings, the question of support of the institution would be solved. Generous to a fault toward all sorts of charities brought to their attention, in none of which they are directly interested and in many of which there is no legitimate appeal to their professional sympathies, actors as a rule are careless and even negligent of their own charity, under whose administration those of them now most fortunate may some time fall, and consideration for which is logically due from them. These facts point one of the paradoxes of human nature.

There are scores of actors in a position to give \$100 each annually to the Fund. If ten were to make this contribution, \$1,000 would be realized. There are other scores able to give \$50 each. If twenty-five would donate that sum, \$1,250 would be the result. There are hundreds able to give \$25 each. If but fifty would make that contribution the amount would be \$1,250. As the sum decreases the number of those well able to contribute it increases. One hundred contributions of \$10 would mean \$1,000, and two hundred contributions of \$5 would make another \$1,000. Contributions from members of the profession generally, graded by individual condition, would make the Fund independent of the expedients now relied upon to replenish its constantly-taxed treasury.

Here is an opportunity for the actors of America to give practical testimony of their appreciation of the work of the Actors' Fund of America.

In a long and characteristic article in the London *Telegraph* on "The Great American Interviewer," HALL CAINE enlarges upon the idiosyncrasies of the person taken for his subject, apparently unmindful that the interviewer, like HALL CAINE, is sometimes essentially an amuser. Mr. CAINE declares that the interviewer in many cases exaggerated his speech and in other cases put into his mouth words that he did not utter. "In one of these interviews," says Mr. CAINE, "I gave a modest description of my own head, saying the upper part resembled SHAKESPEARE and the lower part resembled CHRIST." If any such statement appeared in an interview published in this country Mr. CAINE ought not to blame the interviewer for it, but rather give him credit for that most difficult of mental processes called mind-reading.

To those who during the past week have read between the lines of sensational articles about Sir HENRY IRVING, a vicious hypocrisy united with a vulgar attempt to advertise much smaller theatrical persons has been evident. Editorial comments in various newspapers of reputation that have accepted as truth the exaggerated and misleading statements about IRVING have borne testimony to the standing of the most prominent theatrical figure of his age, and happily without falling into the purpose of the promoters of misinformation by even incidentally mentioning the chief "showman" and chief offender, who inspired his newspaper tools in New York to give him an advertisement.

PERSONAL.



GUILBERT.—Yvette Guilbert, who has been suffering from rheumatism, declares that her affliction is a blessing in disguise, as it prevents her from using superfluous gestures.

PARKER.—Corinne Parker, author of the sketch, "In a Wayside Orchard," published in THE MIRROR of Dec. 31, played Jessica in The Merchant of Venice, at Daly's Theatre, last week, Friday and Saturday, with marked success.

ARTHUR.—Julia Arthur has secured the American rights to Emile Bergerat's *Plus que Reine*, in which Jane Hading will appear soon in Paris. Miss Arthur has acquired also an option on the English rights.

NORDICA.—Lillian Nordica rested last week at Lakewood, N. J.

SULLIVAN.—Mr. and Mrs. John T. Sullivan (Rose Coghlan) have been engaged for the production of Leon Gaudillot's new farce, *Mademoiselle Bebe*, to follow *The Turtle at the Manhattan Theatre* on Jan. 30.

GOODWIN.—Nat C. Goodwin learned last Thursday that his stable at his English country seat, on the Thames, had been burned. The comedian estimated his loss at \$10,000.

DE ANGELIS.—Jefferson De Angelis had a cold last Wednesday, when his role in *The Jolly Musketeer* was played acceptably by Stage-Manager Burnside, at the Harlem Opera House.

PRIMROSE.—George H. Primrose was taken ill with the grip last week at Kingston, N. Y., and was unable to appear at several performances of Primrose and Dockstader's Minstrels. He rejoined the company yesterday in Washington.

HARLAN.—Otis Harlan will star next season in the farce, *My Innocent Boy*, which has succeeded in London. The tour will be managed by Frank McKee.

FAVERSHAM.—William Faversham went to court last week to establish his ownership of a certain bull terrier in which a dog trainer claimed a half interest. The justice decided that Mr. Faversham was sole proprietor of the dog.

MAC NEILL.—Katherine Mac Neill opens this week with the Murray-Lane Opera company in Chicago. She has quite recovered from her recent indisposition, and will be cordially welcomed back to the stage.

MORRIS.—Felix Morris will play a prominent part in *The White Horse Tavern*, but will resume his vaudeville engagements in April, playing St. Louis, Chicago and Milwaukee, with the Orpheum circuit to follow.

SCOTT.—In T. P. O'Connor's London weekly journal of gossip, *M. A. P. (Mainly About People)*, Clement Scott contributes a most interesting chapter of autobiography, appropriate to his retirement from the active field of journalism. Mr. Scott is refreshingly candid and originally entertaining in his review of his earlier journalistic life, which was beset by discouragements and troubles without number. Mr. Scott was one of the most influential writers in the work of abolishing the insularity and jealousy of "foreign" artists once characteristic of the world's metropolis, as well as a pioneer in London of imaginative and sympathetic criticism. Mr. Scott is now writing a history of the English stage, beginning with the time of Phelps.

SMITH.—William B. Smith, who has won prominence in *Secret Service* and *Because She Loved Him So*, and Grace Spencer, the clever young New York newspaper writer, were married on Dec. 18, in Trinity Church, Boston. The wedding gift of the groom's professional associates, a handsome silver chafing dish, bore the appropriate inscription, "Because She Loved Him So."

CONQUEST.—Ida Conquest was the guest of honor at a reception given last Friday by Mrs. E. G. Sutherland, at her home in Boston.

SOUSA.—John Philip Sousa, having completely recovered from his recent illness, will give three band concerts at the Academy of Music, Philadelphia, Jan. 18 and Jan. 21.

MODJESKA.—The Hon. Charles Dudley Warner gave a breakfast in honor of Count and Countess Bozena (Madame Modjeska) during their stay at Hartford recently.

THE A. O. O. F. CELEBRATION.

The semi-centennial celebration of the organization of the Actors' Order of Friendship, for which elaborate preparations are being made, will culminate at the dinner to be given at Delmonico's, Forty-fourth street and Fifth avenue, at 7 P. M., on Sunday, Jan. 15. All the members of both lodges, in or near New York, will participate, together with many guests, and if Joseph Jefferson's health will permit, and he accepts the honorary presidency of the dinner, which has been tendered him, additional interest will be given to the event by his distinguished presence. The dean of the guild, justly and highly honored by his brother actors, will then have an opportunity to see how the weakening of fifty years ago, which he and ten other thoughtful, prudent and farsighted players, who desired to make a wise provision for possible misfortune, then brought into existence, has grown to sturdy and prosperous manhood. During all this long period Joseph Jefferson has been an enthusiastic and generous member. The home of Edwin Forrest Lodge, at No. 166 West Forty-seventh street, attests in many ways his interest in the Order; books, pictures and other works of art all bear witness to this. The dinner will be preceded by a joint meeting of the two lodges at 3 P. M., at which it is likely the Edwin Forrest Lodge will for that occasion be officiated by the Shakespeare Lodge, fraternal greetings will be exchanged, and a good time generally will be enjoyed.

TWELFTH NIGHTERS MAKE MERRY.

The annual "merrymaking" of the Twelfth Night Club occurred last Friday evening at the Berkeley Lyceum. President Viola Allen directed the festivities, and she it was who sipped first the silver loving cup, presented to the club by Joseph Jefferson, reciting as she did so a couplet composed for the occasion by Mrs. Edward E. Kidder.

The Reception Committee included Alice Fischer Harcourt, Elizabeth Tyree, Ella Starr and Mrs. S. W. Riegue. There was an enjoyable little supper, and afterward came music and dancing.

In the company of merry Twelfth Nighters and their guests were Maggie Mitchell, Fanion Paddock, Mr. and Mrs. Ralph Delmore, Burr McIntosh, Mr. and Mrs. Clarence Burns, Mr. and Mrs. Bronson Howard, Mr. and Mrs. Eugene Clark, Lorimer Stoddard, Bijou Fernandez, Mr. and Mrs. Ernest Seton Thompson, Mr. and Mrs. James Metcalf, Amelia Bingham, Mr. and Mrs. Walter Stanton, Joseph Haworth, Dr. Augustus Brown, and May Robson.

THE ACTORS' SOCIETY.

The Actors' Society shows increasing business bustle. It is gradually gaining the confidence of the better class of managers, who see in its development a positive benefit to their business interests.

The Board of Directors of the Society has passed a resolution that all managers other than those of established reputation for business integrity be required to give a substantial guarantee for the payment of salaries before engaging actors through the Dramatic Bureau.

This is a move in the right direction. Why should the manager who pays his way be compelled to compete with the impecunious speculator who robs actors of their salaries?

The field of dramatic enterprise belongs legitimately to the responsible manager who is willing to risk his money to back his business judgment, and not to the fraudulent adventurer who speculates on the actor's time.

The Actors' Society stands for honesty and integrity in business, and it promises to become a strong factor for the good of the profession.

QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.)

F. W. M., Chicago, Ill.: Jane Hading began her career as a child actress.

C. C. WHITE, San Francisco, Cal.: An Irish Arab is a revised version of The Veteran.

THOMAS S. HAYDEN, Denver, Col.: A letter addressed care of THE MIRROR might reach him.

C. M. S., Hamilton, Ohio: No; but she was formerly a clever and distinguished amateur actress.

C. J. K., Pittsburgh, Pa.: H. Sutherland Edwards wrote a book called "Famous First Representations."

E. HOWARD, Boston, Mass.: Your letter was delivered to Mr. Rose personally by a representative of THE MIRROR.

R. J. G., Franklin Fall, N. H.: Apply for his address to Major James B. Pond, 216 Fourth Avenue, New York city.

J. E. CRAFT, Rising Sun, Ind.: Apply to Brennan's Union Square, New York city, or to your local bookseller.

H. A. M., Omaha, Neb.: 1. Neither of the two you refer to can be called essentially a "tragic" actor. 2. Tomasso Salvini.

GEORGE F. RAWLINSON, Boston, Mass.: The Great Pink Pearl was written in collaboration by Cecil Raleigh and R. C. Caston.

M. B. W., Philadelphia, Pa.: Alice Oates died at Philadelphia, Pa., on Jan. 10, 1887. She was born at Nashville, Tenn., on Sept. 22, 1849.

W. P. HOHENSHUH, Iowa City, Iowa: Write to Charles Barnard, Secretary of the American Dramatists Club, 1440 Broadway, New York city.

C. N. R. FOURNIER, Turners Falls, Mass.: Write to J. J. Armstrong, 10 Union Square, and Louis Aldrich, 12 West Twenty-eighth Street, New York city.

READER, New York city: Yes, Ada Dyas was in the original cast of *The Woman in White*. She played the dual role of Laura Fairlie and Anne Catherick.

S., Chicago, Ill.: Yes, the sketch would have to be cut. Twenty to twenty-five minutes is the regulation length, except in the case of "headliners" or stellar performers.

JOSEPH D. LAWRENCE, Milwaukee, Wis.: You could obtain a copyright on a new version of an old play (that is public property), but the copy-right would be of no particular value, as any one else could play a new version of their own.

W. H. WRIGHT, Ottawa, Ont.: A Scrap of Paper is the title of Polgrave Simpson's English adaptation of Sardou's *Les Pattes de Mouche*; consequently your contention is correct. 2. Sardou has never used *A Dangerous Game* as a title; probably the play you refer to is an adaptation of his *Nos Intimes*.

MATELOT, Des Moines, Iowa: 1. There is no specification that the dramatic rights have been reserved. 2. The copyright on a novel in this country is good for twenty-eight years, with the privilege of renewal for fourteen years longer. 3. Of course it is obligatory to obtain the consent of the publisher or author of a copyrighted novel in order to have a legal right to dramatize the story.

THE USHER.



The subject of Bronson Howard's informal conference with several other American dramatic authors at the Lotos Club the other day is timely. Mr. Howard assembled his colleagues in order to discuss the advisability of establishing a theatre in this city for the encouragement of American plays. It appears that outside capital has been offered for such a venture.

The mere announcement of the meeting and its purpose sufficed to call forth a chorus of abuse and ridicule from the group of local press writers in the service of certain managers. Of course, it is not reasonably to be expected that these hirelings can appreciate, much less treat honestly, any measure or movement that they consider inimical to the sordid and selfish interests of the men for whom it is their business to "root."

It is a palpable fact that under existing theatrical conditions there is very little field for American dramatists of established reputation, and practically none for unknown native authors. The only thing that has kept the home product from losing representation altogether on our boards during the past three or four years is the independent and individual preference for American plays by stars and actor-managers like N. C. Goodwin, W. H. Crane, Sol Smith Russell, and two or three others.

Were it not for the prominent stars we would have nothing but imported plays, for these attract the speculative manager, now unpleasantly in evidence, because they are backed up by foreign prestige and because it requires no particular intelligence or taste or judgment to reproduce plays that have been given on the other side.

And yet American plays in the aggregate have made more money for managers and actors than foreign plays. The very men whose hoggish proclivities now include the shunting of the home-made drama, got their start by exploiting native work. The stars are the only guarantee against extinction, and as they are limited in numbers, they can use the productions of only a handful of playwrights.

In the circumstances, Mr. Howard and other leading authors, who have a pride and a sentiment in this matter that cannot be understood by illiterate speculators or indorsed by the press agents on several of the local daily papers, are to be commended for taking up this matter in the interests of the native drama as an artistic and patriotic institution.

Every encouragement should be extended to this project, which, although still in embryo, is understood to be planned on thoroughly practical lines.

Miss Cayvan has emerged triumphant, as a matter of course, from her recent unpleasant experience, and the confidence and championing of her legion of friends has been rewarded by her complete exculpation.

But how about the newspapers of this town that gave publicity, and in some cases virtual indorsement, to the false and infamous charges against Miss Cayvan?

As Brooklyn *Life* observes, "The papers have explained, it is true; but explanations are not apologies, and they do not heal wounds inflicted with a recklessness that is outrageous."

Such a thing as a voluntary apology for a wrong done is unknown in the columns of our sensational dailies. The *amende honorable* is forthcoming only when legal weapons are brought to bear.

Take, for example, the poisoning case that has occupied so much attention during the past week. Three of our largest circulated newspapers used their sleuths to work up a circumstantial case against an estimable man. They fabricated an absurdly flimsy chain of "evidence" and directed public suspicion against him. When the "case" fell to the ground they renewed their efforts in the hope of securing an arrest at least, and thus saving themselves from expensive legal consequences. Failing in that they tried to hedge.

Suppression by the authorities would be the just punishment for outrages of this sort; but where the authorities are playing to the political gallery and standing in with the press for personal ends no such drastic action is to be expected.

Here is something new. A programme has been sent me from a city in New York State which supports a stock company. The most conspicuous announcement it contains is signed by a local house-furnishing concern, and reads as follows:

"It's an unusual store that can meet all the stage demands of such a diversity of plays as

this theatre is presenting this season, but ours is quite equal to the task. The first act of this week's play proves more than ever our ability to supply rich and artistic furniture. The inland mahogany suit upholstered in English velvet, \$165. The table \$18.50. The mahogany cabinet \$30. The delft blue arm chairs \$20, and the beautiful rookwood finish lamp \$17.48. The curtains in the arches are of French crepe, something entirely new this season, costing \$1.35 a yard. The curtains at the door are also the very latest thing, being of silk Frou-Frou and costing \$15.00 a pair. The second act proves our oft-repeated statement that we are headquarters for office furniture of all kinds. It will pay you to call on us and get our prices.

It would be simpler to place large price-cards on the furniture and hangings, it seems to me, so that they could be read plainly by the audience.

This programme notice is a straw that shows how the theatrical wind is blowing. It may not be long before all deviations between a department store and a theatre will be obliterated. In some cases it is difficult to detect the difference now.

Henry Irving is not broken in health. He is not to retire from the stage. He is not in financial distress. He is not in need of a public subscription. No public subscription is being collected for him in England.

These denials are made on the highest authority. They are necessary, because an impudent, malicious and brutal effort is being systematically made in this city to make it appear that Irving is no longer a factor in the English theatre; that he is a decrepit, disheartened, ruined man; and that he is an object of private and public charity.

Indications are not lacking that these slanders were fabricated for a definite purpose, and were initially circulated by dishonest newspaper writers in the interests of those with whom the wish for Irving's downfall was father to the thought. If this belief be true a more cruel conspiracy could not be conceived.

Irving stands for all that is eminent and admirable in management. He is a living protest and an insurmountable obstacle to the degrading and blighting methods that prevail in certain quarters. With Irving pushed to the wall, or successfully exploited as an object of pity, the spirit of contrast and comparison would be stifled.

But Irving is not where the envious and the unworthy would wish to see him. Their hypocritical and patronizing sympathy is grotesquely misplaced, and masks only designing and impotent envy.

Let it be hoped that Irving will live for many years to uphold actively both as manager and actor what is best in dramatic art, and to illustrate that the uplifting possibilities of the theatre are not destroyed.

In this connection, observers will recall that the daily newspaper of this town which is most persistent and most obnoxious in its efforts to pose Irving as a mendicant and in calling for Irving benefits and an Irving subscription made a similar break not very long ago when it started to pass around the hat for Mark Twain on the plea that he was hopelessly impoverished.

Money was collected, and it was not until Mark Twain indignantly protested against and repudiated the impudent performance that the thing was stopped and the funds returned to the misled contributors.

There is a lesson attaching to that incident that is apropos in the present case.

A PROSPECTIVE THEATRE.

For some time past a number of capitalists in this city have been considering the advisability of erecting a theatre to be devoted exclusively to the American drama. To carry out this project the co-operation of native playwrights would, of course, be necessary, and for the purpose of discussing the matter, several leading dramatists met last Thursday at the Lotos Club. Among them were Bronson Howard, Augustus Thomas, Clyde Fitch, Sydney Rosenfeld, and Charles Klein.

When seen yesterday by a MIRROR reporter, Mr. Howard said: "No conclusions have yet been reached on either side that are definite enough for publication. The American drama affords an artistic and financial field that has been practically unworked up to the present time. A number of plays by American dramatists have been enormously successful, and this fact has led certain men of wealth to consider the matter of producing others that may prove equally profitable."

The informal meeting on Thursday was held for the purpose of finding out just what support we dramatists could offer to the men who are willing to venture their capital on our work. The whole scheme is as yet in embryo, but it is almost certain to be carried out."

EUGENIE BLAIR IN A LADY OF QUALITY.

Eugenie Blair will be seen soon in *A Lady of Quality*, under direction of W. M. Wilkison. Last week a contract was drawn up between T. Henry French, representing the authors, Mrs. Frances Hodgson Burnett and Stephen Townsend, and Miss Blair and Manager Wilkison, whereby the latter were empowered to present the play in all territory except that in which Julian Arthur is booked for the balance of the present season. Eugenie Blair should find in Clorinda Wildairs in Mrs. Burnett's play a character suited admirably to her talents. Her tour in *A Lady of Quality* will begin late in January, and Manager Wilkison will give to the play an elaborate mounting, as nearly as possible like that seen at Wallack's Theatre.

A LEGACY TO THE FUND.

The Actors' Fund received last week \$75 from the executors of the estate of John Swinbourne, an actor who died more than a year ago. In his will Mr. Swinbourne made a bequest to the Fund of \$100, but legal controversies diminished the sum and delayed its payment.

REGARDING A FEMALE DRUMMER.

In explaining why *A Female Drummer* failed to appear as any of the upper Broadway theatres, Charles E. Blaney said to a MIRROR man:

"The New York press was unanimous in praise of *A Female Drummer* during its engagement at the Star Theatre, and I am also more than pleased that my latest play was not produced first at one of the uptown houses, although at first I was much disappointed. It demonstrates conclusively that it is not absolutely necessary to have the stamp of the more prominent theatres to make my plays successful. My original intention was to make *A Female Drummer* a \$1.50 attraction, and for a short time I pursued that policy. However, I was unable to convince the managers of upper Broadway theatres that the play was worthy of a hearing. The fact is, most of these managers have productions that originate of their own, and prefer to play their own attractions rather than to give time to one controlled by another manager."

A Female Drummer first demonstrated its popularity early last August, when it played a very successful engagement at the Park Theatre, Boston. Even at that time we were unable to induce certain New York managers to come and witness a performance of the play. Consequently, we were forced to play the Western cities. Well, the play certainly met with approval, inasmuch as we cleared nearly \$20,000 in twenty weeks, playing in Chicago alone to nearly \$17,000 in two weeks. Notwithstanding this success there was no available opening on Broadway until R. M. Gulick and Company, managers of the Bijou circuit, owning the Star Theatre, offered more than liberal terms to give me a week at that house. The result was most gratifying. Though the highest price charged was \$1, we played to nearly \$8,000 on the week. Had the play been produced properly it certainly would have been good for a long and prosperous run in New York. With a production costing nearly \$10,000, and a cast including Johnstone Bennett, Richards and Canfield, Willis P. Sweatnam, Nellie O'Neil, Oscar Figman, and they realized the fact that they were getting the worth of their money and governed themselves accordingly. As a result, the upper Broadway managers have been compelled to recognize a winner, and are offering good time to *A Female Drummer*.

A MATINEE IN THE TOMBS.

The 463 prisoners in the Tombs were entertained on New Year's Monday by a number of good hearted professionals who found their holiday happiness in giving pleasure to those beyond the pale. Warden Hagan of the prison became for the time being a stage director and performed his unaccustomed duties with true theatrical celerity.

Marie Decca, the noted soprano, was the star of the programme. Her singing of the aria from *The Daughter of the Regiment* was especially enjoyed, and it is doubtful if during her public career she has ever appeared before a more enthusiastic audience. Among the others who won hearty applause were Murray and Alden, Ward and Halliday, Polk, the banjoist; Banter's orchestra, Jere Mahoney, and the Hayden Quartet.

A pathetic incident of the afternoon was the singing of a ballad by a prisoner confined in one of the upper cells. He could not be allowed to leave his quarters, but from behind the bars he did his share toward the entertainment of his brothers in adversity.

ARRESTED IN WILKES-BARRE.

Roland Reed, while playing in Wilkes-Barre, Pa., Jan. 3, demanded of the property-man of the Nesbitt certain books to be used in the performance of *The Woman Hater*. There was a difference of opinion about the number of books called for in the plot, and Mr. Reed, angered by the obstinacy of the property-man, struck the fellow in the face. For this the comedian was taken before a Justice of the Peace, and settled the matter only by paying \$37.50 and extending an apology to the property-man. It is just one more instance of the deplorable condition of affairs in provincial towns where touring players are subjected to all manner of indignities at the hands of local employees and are compelled to suffer these in silent submission or to pay extortions fines for the slightest remonstrance. The player who comes to a town and must leave the next day is regarded as legitimate prey by every one who can make him pay for his freedom.

DE WOLF HOPPER.

The face that appears on the first page of this issue of *THE MIRROR* is so well known that it seems hardly necessary to print the name, De Wolf Hopper, below it. And every one knows, too, that the owner of the genial countenance is one of the most successful comic opera stars in the profession. Mr. Hopper did not begin his stage career as an inspirer of smiles. In early life he aspired to tragedy and grand opera; but after being serious—and successfully serious—for several years, he decided that it was a more agreeable occupation to make audiences laugh than weep. Since his evolution, which occurred about fifteen years ago, Mr. Hopper has appeared in a great many roles and has played again and again in every city in the Union. Among his most successful productions have been *The Lady or the Tiger*, *Wang Panjandrum*, *Dr. Syntax*, *El Capitan*, and *The Charlatan*. His tour this season in the last named work is adding greatly to his reputation and popularity.

MARSHALL P. WILDER IN FARCE-COMEDY.

William Jerome's latest effusion, *A Jay* in New York, played a return engagement at the Philadelphia Park Theatre last week, and, in spite of the stormy weather and strong opposition, it was a success. It served to introduce, for the first time in farce-comedy, the "Prince of Entertainers, and Entertainer of Princes," Marshall P. Wilder, who appeared for twenty minutes in the third act and loaned a drawing-room atmosphere to an already charming vaudeville entertainment. Mr. Wilder made a pronounced hit.

WRECKED BY POWDER.

A can of flashlight powder exploded in the sceneries car of the *Remember the Maine* company, at Weehawken, N. J., on Jan. 1, injuring three railway men and utterly wrecking the car, although doing no serious damage to the company's outfit beyond the demolition of a model of the battleship *Maine*.

PROFESSIONAL DOINGS.



Charles Coghlan, who was seriously ill with the grip all last week in Toronto, and unable to play in Brooklyn with his company, returned to New York on Sunday, looking somewhat emaciated and feeling weak. His physician says that a week's rest will set him up again, but it is likely that he may not be able to fill the concluding week of his tour in The Royal Box at the Harlem Opera House, beginning next Monday. Mr. Coghlan will probably produce his new play at the Lyric Theatre six weeks hence.

Clayton White arrived in town last week after the closing of *A Misfit Marriage*. In less than ten hours he had signed with Hoyt and McKee and had gone on his way rejoicing.

E. R. Herrick and company, of this city, have published "When Cupid Calls," a pretty volume of verses by Tom Hall, with excellent decorative illustrations by Blanche McManus. A majority of the verses appeared originally in *Truth*, and most of them are light, graceful and entertaining.

The J. C. Rockwell Dramatic company is playing in Massachusetts to excellent business. This company has the unusual record of fourteen successful seasons without closing. The coming season promises to equal any in the past, being booked in larger towns. The attraction has been strengthened by new people and new plays.

Aimee Hanley reports that the *A Woman in the Case* company closed suddenly on Dec. 28, in Toledo, Ohio.

May Wentworth has left McSorley's Twins to join At Gay Coney Island.

George T. Clapham has wired: "In my eighteen years in business management of minstrel companies I never played to an opening in Chicago so great as that of Haverly's American-European Minstrels at the Great Northern Theatre."

C. E. ("Cal") Stone, general passenger agent of the St. Paul and Duluth Railway, has sent to *THE MIRROR* a holiday souvenir issued to friends and patrons, a combined paper weight and telegraph ticker. Mr. Stone says that ninety-three per cent. of the railway ticket agents of the country are or have been telegraph operators.

The *Clipper Annual* for 1899 is one of the most attractive and interesting volumes yet put forth by the indefatigable compilers of that valuable publication. Besides the usual exhaustive array of sporting records and miscellany, the dramatic pages are valuable and highly interesting. There are many capital half-tone portraits of prominent players, while the chronology and necrology, admirably arranged, make the book of great worth for reference. The labor represented by the *Annual* and the excellent manner of its employment may not be commended too highly. The volume is printed beautifully and is bound in an attractive paper cover, uniform with those of former numbers.

Alberta Gallatin contemplates a starring tour to open at Washington in the Spring.

George S. Trimble, after returning from Honolulu with McKee Rankin and Nance O'Neil, slipped on an orange peel in San Francisco on Dec. 24, breaking an ankle. He will be unable to work for ten weeks, and is at 114 Eddy street, San Francisco, where he would be glad to hear from his friends.

Berly Hope, supported by Robert T. Haines, John J. Shaw, Clement St. Martin, Joseph Daley, Neil Gray, Helen Byron, Helen Holland, Jessie Lansing, and Genevieve Haines, played *A Scrap of Paper* Christmas week at Her Majesty's Theatre, Montreal, and New Year's Day at the Russell Theatre, Ottawa, to large business.

Carolyn M. Huestis, of the Casino forces, and Frederick Rufus Graves, of this city, were married in Jersey City, N. J., on Jan. 1.

Edwin Holland is playing Amiel in *The Sorrows of Satan* at the Broadway. By an error, the programme gave his name as "S. Brown," and his admirable performance was so credited in last week's review of the play.

Rehearsals for *The White Horse Tavern*, Sydney Rosenfeld's adaptation of *Im Weissen Koessl*, will begin next week in this city.

Marcus R. Mayer, managing Olga Netherole, was ill with grip last week at Hartford, Conn., whence Advance Agent Edward Corbett was called hence on Tuesday to take up the managerial reins.

Hugh Quarles, long time treasurer of the Bijou, has left town as business manager for *A Dangerous Maid*.

Edwin Weston's farce comedy, *Old Puddin' Head*, in which Weston and Beasley will star next season, has been copyrighted. The company will include sixteen people, with vaudeville turns, and there will be special scenery.

Mary Bankson is resting at Brownsburg, Ind., where her health is improving rapidly. She expects to be able to work all next season.

For Sale, 3,659 photographs of actors and actresses who have appeared on the American stage during the past 35 years. Photos comprise 1,187 *carte de visite* size and 2,472 imperials, all well preserved in 32 albums. Price, \$500. Address Photos, care *MIRROR*.

American photographs would hardly figure conspicuously in a French concert hall dressing-room, nor in Zaza's home at St. Etienne; Dufréne would be unlikely to catch a train from said home by watching a clock that did not go; the people who knew Zaza should agree upon the pronunciation of her name, and there were other instances.

Leaving the theatre, two average citizens were overheard analyzing the play. "That was a great show," said one. "Did you see her take off her shoes?"

Wallack's—The Termagant.

Poetical drama in four acts by Louis N. Parker and Murray Carson. Produced Jan. 9.

Beatrix	
Felipa	Olga Nethersole
Maria	Cicely Richards
Mercedes	Badge McIntosh
Dolores	Lillian Houghton
Roderigo	Madge Field
Garcia	Hamilton Revelle
Frey Domingo	Luigi Labiache
Nicolo	Harry Dodd
Diego	Fred Thorne
Louis	Charles Wellesley
Gomez	W. Graham Browne
The Chamberlain	A. S. Homewood
First Servant	William Burton
Second Servant	Herbert Pryor
	Stuart Ogivie

Olga Nethersole, who has not acted in New York city in several seasons, made her reappearance at Wallack's last evening in a new poetical drama called *The Termagant*, written for her by Louis N. Parker and Murray Carson, the authors of *Rosemary*. The play is written in verse and is replete with dramatic situations and charming stage pictures. It thoroughly entertained the audience last evening, and there was genuine and merited applause after each act. As might be expected from the nature of the plot, the situations are somewhat artificial, and the language and actions of the principal characters are not always true to human nature. But the writers of romantic drama, especially when their drama is written in verse, have the same license as other poets to give their imagination full play. They have soared to the realm of fancy in *The Termagant*, and their play is a delightful contribution to dramatic literature.

For the time and place of their tragedy Messrs. Parker and Carson have chosen the period of the early Spanish voyagers and the picturesque Old World atmosphere made familiar by the histories of Columbus. The story told concerns the love affairs of Beatrix of Moya, nicknamed "the termagant" because of her extraordinarily violent temper.

While constantly affecting to scoff at all tender emotions, Beatrix cherishes a secret hope that Roderigo, the explorer, will escape the perils of his journeys in the new lands overseas and some day come to pay court to her.

Nicolo, a retainer of Roderigo's, announces his master's safe return and describes him as young,

handsome and of noble bearing. In his haste to declare himself a suitor for the hand of Beatrix, Roderigo comes on in the tattered garments that he has worn on shipboard.

He is, moreover, unshaven and unshorn, and Beatrix, disgusted at his unkempt appearance, repulses his attentions and orders him away.

The doughty explorer refuses to leave in such unceremonious fashion, and with the assistance of Nicolo endeavors to make himself more presentable, while Beatrix in a fury retires to her palace. Then come Garcia and sundry other knights to dislodge the unwelcome guest, but Roderigo drives them away and retains his place in the garden. Beatrix reappears, and, not recognizing her suitor in his fresh attire, confesses to him that she really cares for the rough adventurer. Roderigo discloses his identity, but this, instead of bringing the termagant to his arms, sends her away in another mad burst of temper over what she considers his ungallant trickery. Roderigo still waits and eventually is rewarded by the second return of Beatrix and her acknowledgment of her love for him.

Another heart story now appears in the drama. Felipa, the wife of Guzman, who is

away at the wars, is in love with Garcia and has been wronged by him. Roderigo has brought a letter for Felipa from her husband, and when he discovers her unfaithfulness to his comrade he endeavors to save her from public disgrace. This must be done in secret. While he is engaged in this generous occupation Beatrix suspects that he is in love with Felipa and her jealousy is constantly increased by the knave Garcia, who sees a chance at last to win her hand. Falling in this Garcia murders Roderigo, unknown to Beatrix, and escapes with Felipa.

Through the disappearance together of these two members of her court Beatrix comes to the tardy conclusion that she has wrongfully accused Roderigo of disloyalty to her. She sends a band of minstrels to search for him and bring him back to her. In the meantime she prepares for a magnificent wedding celebration at the palace. The courtiers return, bearing the lifeless body of her lover, and the termagant, realizing the villainy of Garcia and the awful injustice that she, in her suspicions, did to Roderigo, kills herself with the poison contained in a ring worn by the dead hero.

Miss Nethersole's acting of the title-role was

at once artistic and effective. Her reading was intelligent, and she succeeded in depicting the alternating moods of temper and tenderness with admirable skill. She invested the love episodes with exquisite womanly charm, and her emotional work in the strong situations of the play was remarkably powerful. In the "Love Court" scene of the first act her playful banter also proved that she possesses a delightful vein of humor. Her acting throughout was of a high order of merit.

The most that can be said of her company in the line of commendation is that they knew their lines and gave evidence of thorough rehearsal. But the commonplace work of the aggregation of English players supporting Miss Nethersole stood in strong contrast to the brilliant historic achievement of the star.

The scenic settings were most picturesque and the costumes were thoroughly in keeping with the period of the drama. The incidental music, composed by Frederick Corder, was another artistic feature of the production that was very enjoyable.

Fourteenth Street—A Romance of Athlone.

Romantic play in four acts by Augustus Piton. Produced Jan. 9.

Sir Philip Ronyane	Daniel Giffeth
Margaret Ronyane	Etta Baker Martin
Francis Ronyane	Dustin Farnum
Dick Ronyane	Chauncy Olcott
Bessy Ronyane	Tottie Carr
Dick O'Brien	Luke Martin
Major Martin Manning	Paul Everton
Rose Manning	Olive White
Eleanor McBride	Grace Freeman
Hon. Standish Fitzsimmons	Richard MacLachlan
Stephen O'Grady	J. C. Bickey
Ann Shen	Lizzie Washburn
Robin MacMahon	Charles R. Gilbert
Molly MacMahon	Argyle Gilbert
Mary MacMahon	Louise Marcelli
Ruth, a gypsy child	Margaret Diamond
Bill, a gypsy	Frank Bond

Chaucer Olcott appeared last evening before a large audience at the Fourteenth Street Theatre in his new play, *A Romance of Athlone*, originally presented a few weeks ago in another city.

The action of the play occurs near Athlone, Ireland, in 1800. Sir Philip Ronyane is best with two sons—Francis, by his first wife; and Dick, by his second wife. Dick returns to his home, after three years' absence, to find that Major Martin Manning, his daughter, Rose, and his ward, Eleanor McBride, are visiting at Sir Philip's place, where also is the Hon. Standish Fitzsimmons, who has brought home Francis Ronyane. Francis has been wounded, he says, in a glorious duel, but it appears that he has been stabbed by a gypsy girl, who follows him and tells her story to Dick. Francis has gotten in debt, too, through the malevolent offices of

Fitzsimmons, a person of exceedingly vicious

mind. Sir Philip and the Major have fixed it up that Rose shall wed Francis, but the young people haven't met, and Rose, who isn't so sure about Francis anyhow, persuades her father that she shall be introduced as the ward, and the way is the daughter.

Of course, Rose is an heiress, and Francis, needing money, makes violent love to Eleanor, supposing her to be Rose. Now, Sir Philip has high regard for Francis and small respect for Dick, but, in the good old way, Rose deliberately falls in love with Dick. The reprehensible Fitzsimmons learns from Major Manning which girl is really Rose, and he proceeds to pay court to her, while marking well the progress made by Dick. The bad man, seeking to make trouble for Dick, requests Francis to abduct Dick's sister, a child of seven years, and to give her to certain obliging gypsies who would hold her for ransom. Dick, hearing about the scheme from a gypsy, prevents the abduction and would turn Fitzsimmons over to the police but for the fact that this course might expose the weak-kneed Francis. So there is a duel between Dick and Fitzsimmons in which the wicked one, twice disarmed, begs for his life. The plea is granted, Fitzsimmons agreeing to leave the country and to refrain from mentioning any of the circumstances connected with his stay at Sir Philip's. At this pass Dick's wealthy old uncle makes the hero his heir, and Sir Philip and the Major quite properly consent to the wedding of Dick and Rose.

In plot the play was conventional to a degree; the action frequently was broken by long periods of characteristic though not particularly interesting dialogue. However, what the audience wanted was not a good play, but an opportunity to hear Mr. Olcott sing. In this their desires were gratified, for Mr. Olcott had five songs, taking ones they were, too, and the singer did them full justice. Mr. Olcott's voice is of rare sweetness, and very expressive. In his acting, however, he leaves much to be desired.

The rest of the company was, as a whole, satisfactory. Dustin Farnum played Francis with proper devilishness, and Richard MacLachlan did well in a similar character. Fitzsimmons, Luke Martin, as Dick O'Brien, an elderly Irishman, was, as ever, capital. Paul Everton was bluff and hearty as Major Manning, and Daniel Giffeth capable as Sir Philip. Grace Freeman and Olive White, as Rose and Eleanor respectively, were charming in looks, and played their parts agreeably. Louise Marcelli was excellent as the gypsy girl. Etta Baker Martin, Argyle Gilbert, Lizzie Washburn, Charles R. Gilbert, and Frank Bond handled other characters pleasingly. Totie Carr, a pretty child, was surprisingly good as Bessy.

L. C. Young painted the scenery, which was attractive throughout.

SUPERBA.

Other attractions may come and go, but Superba goes on forever. The big business that the Hanlon Brothers' attraction did at the Fourteenth Street Theatre last week proved that the old-time spectacle is as popular as ever. Indeed it is almost entirely new this season, for the old specialties have been replaced by others, new mechanical effects are introduced, and many other changes have been made.

Charles Guyer is still the Pierrot, and it would be hard to find a better one. The Powers Brothers made a big hit with their trick cycling. Sheddman's dog circus pleased the children, and Heloise Dupont, Arline Athens, Eva Randolph, and Ada Zelle were prominent in the performance.

American—Lohengrin.

The Castle Square Opera company appeared last night in *Lohengrin*, singing the work in English. The chorus and orchestra were considerably enlarged for the production, and both deserve praise for their rendition of the much heavier music than they are accustomed to. As Elsa, Yvonne de Treville was pleasing, both in her singing and acting, although her voice is rather light for Wagnerian opera. Joseph F. Sheehan sang the title-role satisfactorily, and Perry Averill as Talramund won well-merited applause. The part of King Henry was admirably sung by Herbert Witherspoon. Lizzie Macnichol as Ortrude made her customary success. The smaller parts of the Herald and Gottfried were well done by E. N. Knight and Emma King. Several of the principals exhibited signs of nervousness in the early scenes of the performance last night, and it is probable that the presentations later in the week, when they have grown more familiar with their roles, will be much smoother. The mounting was quite elaborate, and the costuming in excellent taste.

MARTHA.

The Castle Square Opera company made a good beginning of the New Year last Monday in the presentation of *Martha*. Each and every member of the organization sang as though he or she had resolved to sing better, if possible, during the coming twelve-month than ever before, and the opera was given with a dash and enthusiasm that aroused the large audience to almost tumultuous applause.

MURRAY HILL—My Friend From India.

The stock company made its first appearance in comedy yesterday, when *My Friend from India* was presented. Considering the fact that the company has confined its attention to serious plays heretofore, the performance was surprisingly good. The comedy went with vim from start to finish and made its usual hit. Manager Henry V. Donnelly made his first appearance with the company, and played Ernest Underholt with much unctuous humor. The part of the theosophical barber, made famous by Walter E. Perkins, was done by Walter Allen with much success. Dorothy Donnelly scored as Tilly Sandol Milliken as Gertie was, as ever, a charming ingenue. Robert Drouet, William Redmond, Frank Nicander, Hannah May Ingham, Rose Beaudet, and Mrs. Thomas Barry were effective in other roles.

THE TWO ORPHANS.

The Henry V. Donnelly Stock company, at the Murray Hill Theatre, commenced the New Year with a production of *The Two Orphans*. Hannah May Ingham, who has played a varied series of leading roles this season, proved fully equal to the part of Henriette, and gave an excellent performance. Robert Drouet made an entirely satisfactory Armand, and William Redmond won favor as the Count de Liniere. Sandol Milliken was a sweet Louise, and Rose Beaudet was satisfactory as La Frochard. The rest of the company aided materially in the good performance which is always expected, and given, at this house.

Sta—The Red White and Blue.

The Red, White and Blue, which was seen recently at the Grand Opera House, opened an engagement to a packed house at the Star last evening. The play does not lack in excitement, and compares favorably with any of the Cuban war dramas. The company, which is a very large one, had as its principals Lida McMillan, Gertrude Quinlan, Maud Hosford, Laurence Edgerton, Raymond Hitchcock, David M. Murray, Stephen Wright, Charles B. Poor, R. F. Sullivan, and John E. Ince, Jr., all of whom won favor with the audience.

The scenic effects were elaborate and were duly appreciated, and the appearance, in the last act of Sergeant "Bill" Anthony, of the Maine, caused a tumult of applause.

Daughters of the Poor will be next week's bill.

DOWN IN DIXIE.

Davis and Keogh's production of the successful melodrama, *Down in Dixie*, returned to the Star Theatre last week and played to large audiences. The capable company and the excellent scenery came in for applause, and the sensational episodes brought out demonstrations of approval.

People's—Faust.

One of the largest audiences of the season greeted Joseph Callahan and a carefully selected

company in a first-class production of *Faust*, under the direction of Dexter and O'Neill.

Mr. Callahan made an excellent impression as Mephistopheles, and his performance was watched with great interest. The scenery and effects were elaborate and correct and the production was well staged.

Beatrice Ingram and William Vaughn were excellent as Faust and Marguerite. J. B. Vuettin, T. J. Lacy, Frank Dale, George Carter, Harry Stanley, Addie Farwell, Louise Archer, Iza Francis, and Helene Parker, also did creditable work.

Next week Chattanooga.

Metropolis—Looking for Trouble.

Joseph Ott presented his new farce, *Looking for Trouble*, at the Metropolis last night.

The play, which provides plenty of trouble for the principal character, and every device for the display of his peculiarly eccentric humor, treats of the woes of one O. Bliss, who, with his friend Lew Lewis, becomes involved in innumerable scrapes attendant upon a jolly evening spent at a music hall, where they meet a fascinating young woman known as "the dream."

A man whose overcoat has been taken by mistake, an unpaid and irate caddy, and the unexpected arrival of Lulu, "the dream," just as Mrs. Bliss suddenly returns from a visit South, afford trouble enough; but the fun and complications continue until the end of the last act.

Mr. Ott loses no opportunity for increasing the fun, and is ably supported by a company including Montague and West, the Fansons, Burt Jordan, Abbott Davison, Leslie Marion, Almora Hallam, Miriam Martele, Camilla Martine, John McVeigh, and Kate Montrose.

Third Avenue—The Shaughraun.

That sterling old drama of Irish life, *The Shaughraun*, was produced here last evening by a specially selected company, including Edward McVade, who is featured as Conn.

Mr. McVade's performance of the part of the devil-may-care hero was brilliant and effective from every point of view. His brogue had the true ring, and he carried his audience with him from start to finish.

H. Percy Meldon as Captain Molineaux, and Ashley Miller as Robert Flodilott, and Richard Lyle as Father Dolan, were excellent, while John Walsh as Miles made a tremendous hit with his songs and some stories. Bouclicault never heard of Annie Haines as Claire, Dorothy King as Arte O'Neill, and Emeril Campbell as Moya, were entirely capable. The scenery was appropriate and tasteful. Edward Estus and the wags were the vaudeville features.

Columbus—What Happened to Jones?

What Happened to Jones brought many a hearty laugh from a good-sized audience at the Columbus last night. George Thompson, Jr., Gerald Griffin, J. W. Cope, Francis Drake, Mrs. Eberle, Mabel Montgomery, and Florence Robinson kept up the interest and merriment to the close. Next week, *The Red, White and Blue*.

Andrew Mack was seen in *The Irish Gentleman* at the Columbus last week. As Jack Shannon Mr. Mack won the sympathy of his audience by his intelligent and convincing performance. His songs were a special feature.

Grand Opera House—Have You Seen Smith?

Davis and Keogh's company in *Have You Seen Smith* began a week's engagement at the Grand Opera House last night before a large audience.

The cast and the comedy itself are much the same as when seen here at another theatre earlier in the season. The comicalities of James F. Dolan as A. Bleeker Knight, Jack Tucker as I. Works Days, and Ida Lenhart as Mrs. Ann Days were highly appreciated. The rest of the company did the work allotted to them with sprightly vigor. Joe Nat's winning considerable applause for his singing of "Sweet Savannah." Next week, Charles H. Yale's *The Evil Eye*.

At Other Playhouses.

CASINO.—The production of *La Belle Helene* is announced for Thursday evening.

FIFTH AVENUE.—*A Runaway Girl* continues to please large audiences.

MANHATTAN.—The Turtle's one hundred and fiftieth performance was celebrated last evening by souvenirs.

HERALD SQUARE.—Della Fox commemorated her one hundredth performance in *The Little Host* by distributing souvenirs last night.

BIJOU.—May Irwin goes merrily on in *Kate Kip, Buyer*.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

William T. Carleton, assisted by Clara Wisdom, presents for the first time a musical comedy called An Opera Rehearsal. Maude Courtney, who sings the old songs, makes her first appearance here since her successful Western tour. Maud Nugent, comedienne; Wills and Loretto, comedy duo, and the Donovans, Irish sketch artists, are the other headliners. The bill also includes Ella Weener, male impersonator; Brown, Harrison and Brown, comedy trio; Axtell and Howard, contortionists; Ford Brothers, dancers; Tom and Gertie Grimes, comedy duo; Kilroy and Britton, vocalists; Emery and Russell, instrumentalists; Lawson and Namon, bicyclist and hag-punching act, and Caffrey's dogs. Tony Pastor sings his new songs every evening.

Koster and Bial's.

John Higgins, champion all-around jumper of the world, makes his first appearance here this week in a series of his remarkable feats. The other features are the Hegelemanns, aerial performers; the Dartos, sensational dancers; Ida Heath, transformation dancer; Pantzer Brothers, head-balancers; the Allison Troupe, acrobats, and the pantomime, An Affair of Honor.

Keith's Union Square.

Bert Coote and Julia Kingsley and a specially selected company, including George Henry Trader and Harry Cashman, head the bill, presenting for the first time here Mr. Coote's new version of J. B. Buckstone's farce, The Dead Shot. The others are Edward M. Fawcett and Edith Sinclair, in their new sketch, A High-Roller; Baron's trained dogs; O'Brien and Havel, acrobatic comedy duo; the three Avilos, acrobats; Conroy and McFarland, comedians; Mr. and Mrs. P. K. Tobin, musical artists, who make their New York debut; Huiline Brothers, musical clowns; Baldwin and Daly, acrobatic comedians; Fred Brown, dancing comedian; Masse, comedy juggler; Ely and Harvey, and Girard and West. The biography is retained.

Proctor's.

Frederick Bond and his company head the bill in Her Last Rehearsal. The other attractions are Gus Williams, comedian; Leonidas' cats and dogs; Hugh Stanton and Florence Modena, in their new sketch, For Reform; El Zobedie, contortionist; McBride and Goodrich, comedy duo; Mason and Forbes, eccentrics; Whitney Brothers, musicians; Nellie Burt, soubrette; the three Murray Brothers, musical comedians; Mille Ancion, trapese artist; Dick and Alice McAvoy, comedy duo; Tom Clark, comedian; Glenroy Brothers, boxers, and Stevenson, sleight-of-hand performer.

Pleasure Palace.

John C. Rice and Sally Cohen in Our Honey-moon, by Herbert Hall Winslow, head the bill. The others are Morton and Melville, comedy duo; Thorne and Carleton, farceurs; Sam Marion and the McCoy Sisters, singers and dancers; Kleist Brothers, musical comedians; Flood Brothers, comedy acrobats; Pitrot, mimic; Zazel and Vernon, comedy bar performers; Spencer Brothers, comedians; Oliro, contortionist; Bennett and Rich, song illustrators; Leonzo, juggler, and the La Porte Sisters, duettists.

Weber and Fields' Music Hall.

Cissy Loftus, the English mimic, will be a special feature of the bill here for the next two weeks, giving her imitations of well-known players. Hurly Burly, Cyanoose, and The Heathen, with their big star casts, are continued. In the olio preceding the burlesques are the Dillon Brothers, parody singers, and Dave Meier, bag-puncher.

Harlem Music Hall.

Lillian Burkhardt heads the bill in A Passing Fancy. The others are Eleanor Falk, in her new specialty; Reno and Richards, Falke and Semion, Murray and Alden, William J. Mills, Edora and Norine, and Marguerite Ferguson. The vita-graph is also a feature.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The bill of last week is continued, with specialties by Bettina Gerard, Fatima, Carrie Scott, Stirk and Anita, Belmont and Weston, Clark and Thompson, and Sie Hassan Ben Ali's Arabe.

MINEY'S BOWERY.—Sam Scribner's Gay Morning Glories appear for the first time on the Bowery with a burlesque and olio presenting Grant and Grant, Madeleine Franks, Willis and Barron, McCabe and Sabine, McFadden and Hill, McCloud and Melville, Preston and Balmaine, and Dorothy Neville. The Royal Burlesquers follow.

LONDON.—The High Rollers offer two burlesques and an olio showing Charlie Weber, Fabian and Carlton, Tom Nolan, Cora White, Sylvia Starr, Mackie and Walker, and the Washburn Sisters. Weber's Parisian Widows follow.

MINEY'S EIGHTH AVENUE.—Abe Leavitt's Rentz-Santley company are back in town with their two burlesques, and Lottie Elliott, the Sisters Engstrom, Charles Robinson, Walker Sisters, Van Leer and Barton, and Marion and Vedder.

OLYMPIC.—Zero is the week's attraction in the Harlem district.

DEWEY.—The Gay Macqueraders is the attraction this week. The company includes the four Nelson Sisters, acrobats; Sparrow, juggler; Morrissey and Rich, Ralph Johnstone, and others. Creme de Menthe is the burlesque, introducing a large chorus. A troupe of female bicyclists are a special feature in a three-mile race.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Perugini, who is better known as a singer than as an actor, made his reappearance in vaudeville last week in a sketch called The Sorrento Scarf, assisted by Rosabel Morrison. The author's name was not given. The little play is supposed to depict life as it exists among a certain class of Italians in New York city. The characters are a husband and wife. The wife is discontented and meditates running away with a fellow called Rudolph, who has promised to make her queen of the stage. The husband discovers Rudolph's letter and threatens to kill her, but finally forgives her as

scored a hit in their sketch. The others who contributed to the programme were Harry Steele, Harry and Sadie Fields, Borani Brothers, Mortimer and Darrell, Corbin and Waldorph, Little Mamie Grey, and Mille Sablon. The one and only Tony Pastor was on hand every evening with some new parodies, which pleased his faithful patrons immensely and brought him hearty encores.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—A succession of holiday crowds packed this cozy playhouse at every performance last week, and laughter reigned as usual. Owing to the continued illness of Lou Fields, Peter F. Dailey continued to play Cyanoose, and his hit was as big as himself. Joe Weber and Dave Warfield managed to play three parts between them, and their jokes and business went extremely well. The other members of the company were as happy as ever, and the pretty girls of the chorus scored their accustomed hits. Lafayette, the clever and versatile entertainer, scored a decided hit with his original and novel act. His Sousa imitations were received with great applause. The Dillon Brothers, whose names were unintentionally omitted from last week's Minion, sang several parodies which met with favor.

PHOTOFIX'S.—Henry E. Dixey, the versatile performer, who seems to be able to adapt himself to all sorts of situations, made his reappearance in vaudeville last week in a new sketch written for him by Charles Horowitz, called The Mystery of the Mortgage. It is patterned after the sketches done here by Fregoli, and is very neatly put together. Mr. Dixey appeared as a young man, a young girl, an old man and a German Baron with a fearful and wonderful make-up. The characters appear, disappear and reappear in rapid succession, and the lines are so arranged that a consecutive story is told. The various characters are cleverly sustained by Dixey, who is as easy, graceful and charming as ever. Mr. Horowitz is to be congratulated on being able to fit Dixey with a sketch which gives him a chance to get away from the rut in which he has traveled too long. His success was emphatic, and he ought to find pleasant and profitable work in vaudeville for the rest of the season. As an encore he gave his imitation of Irving and Mrs. Sterling in Faust, and did some smart sleight-of-hand tricks, including the tearing of a pack of playing cards into halves and quarters. John T. Thorne and Grace Carleton put on a new sketch in which they utilized the methods of fun-making which have made them popular in the past. They made a distinct hit and laughter was almost continuous while they were on. The McCoy Sisters and Sam Marion, assisted by Minnie McEvoy, repeated the big hit they made at another house a few weeks ago, in their extremely neat and refined sketch, which includes some good comedy and some very pretty dancing. Stinson and Merton were as diverting as ever in their absurd sketch, which is full of good-natured fun. Ray L. Royce's character impersonations were received with great favor and he was liberally encored. Jerome and Alexis scored with their pretty stage setting and unique "frog and lizard" act. Bennett and Rich sang several songs with illustrations, which made hits. "The Moth and the Flame" was especially well liked. The novel act of the Kleist Brothers proved very pleasing. Hodgkins and Leith were funny in a grotesque way in their rube sketch. N. Ceballos, the three Orsi Sisters, Bench and Kennedy, and the Flood Brothers were also in the bill.

The Burlesque Houses.

DEWEY.—Williams and Walker and their big company of colored performers, who are now under the direction of Hurtig and Seaman, did a splendid business here last week. Their entertainment is capital and includes nearly everything in the "coot" line, from buck dancing and rag-time melodies to selections from grand opera. The stars scored as usual in their specialty and appeared to advantage all through the bill. The Black Carl, a colored magician, is a new member, and he made a hit with some neat tricks. Goggin and Davis, Hodges and Lauchmere, Henry Williams, Overton and Halliday, Mallory Brothers and Brooks, Lottie Thompson, Ollie Burgoyne, and the other members of the company helped in the fun-making. The new tour of the company has started off with a boom, which will probably keep up for the rest of the season.

SAM T. JACK'S.—A new burlesque, A Hot Time in Alaska, was put on last week and it pleased large audiences. It was about a company of burlesquers who went to Alaska to edify the miners, and who defied the chill of Chilkoot Pass and the Klondike by ringing in assorted specialties, some calculated to raise the temperature. Fatima did her familiar dance, and May Belle, Carrie Thomas, Gusse Vivian, Mae Leslie, Lotta Lewis, Mille Ordar, George E. Behan, Carl Anderson, James Thompson, and the rest were cast happily. In the first part Bettina Gerard made her reappearance, offering a song. The living pictures scored as usual, and the olio, led by Carrie Scott, included Clark and Thompson, Halliday and Ward, and Stirk and Anita.

LONDON.—Joe Oppenheimer's Miss New York, Jr., returned to town last week and played a big week on the Bowery.

MINEY'S BOWERY.—At this theatre Joe Oppenheimer's other company, Zero, attracted large audiences on its return to the East Side.

MINEY'S EIGHTH AVENUE.—Bryant and Watson's Australian Beauties came back to the city and entertained crowded houses all the week.

CISSE LOFTUS' NEW CONTRACT.

Cisse Loftus, who was imported for Koster and Bial's, and who was to have made her appearance at that house last week, stuck to her ultimatum, and as Manager Aaron refused to remove An Affair of Honor from the bill, she did not appear.

She did not disappoint the public, however, as she appeared at the Casino in the garden scene of A Dangerous Maid, and scored a great success with her imitations of stage celebrities. She is the same simple, unaffected girl she was when she appeared here four years ago, but her talent for mimicry has developed wonderfully, and she made distinct hits with imitations of the voices and mannerisms of Fay Templeton, May Irwin, Edna May, Phyllis Raunkin, and Dan Daly. While all of her imitations are excellent, the one of Daly made the strongest impression. It was evident that Miss Loftus had studied Daly thoroughly, as the imitation was accurate to the smallest detail. She closed her performance with an extremely graceful Japanese dance.

Last week Miss Loftus signed a new contract with George Lederman, who will attend to her bookings during the remainder of her stay. This week and next she appears at Weber and Fields' Broadway Music Hall, and later she will be seen in several of the larger cities.

LILLIAN BURKHART'S GOWN.

Lillian Burkhardt wore a new gown at Tony Pastor's last week, which is worth more than passing notice. It is an imported dress, and is an exact duplicate of one made by Worth for Mrs. George Gould. It is made of shrimp pink velvet profusely trimmed with old mechin lace, spangles and red pearls. It was a dazzer for Pastor's patrons, and caused much comment among the women in the audiences. Miss Burkhardt is the star of the bill this week at the Harlem Music Hall. On Friday evening souvenir booklets, containing pictures of Miss Burkhardt and views of her home, "Idle Hour," at Bensonhurst, will be distributed.

KEITH NOT INTERESTED.

In the vaudeville correspondence from Washington last week it was stated that the new manager of the Grand Opera House, in that city, had formed a connection with the Keith circuit, for the purpose of securing acts. This is an error, as the Keith management is entirely independent, and has formed no connection with any other theatres or circuits.

A COMING STAR.



ROSE MELVILLE.

It is seldom that a member of a company whose name is not even on the programme makes the hit of the performance and awakes the next morning to find the newspaper reviews devoted principally to praise of the unknown. This is what happened in Kansas City the other day, when Rose Melville, who will be remembered as the funny "jay" girl in Little Christopher at the Garden Theatre a few seasons ago, unexpectedly joined Mathews and Bulger in their rag-time opera, By the Sad Sea Waves.

The managers, seeing Miss Melville's hit, put their heads together and built up the newcomer's part so that now it is the principal female role in the play, which will open shortly in a Broadway theatre.

While Miss Melville is closely associated in the public mind with her own comedy creation, "Sis Hopkins of Slat Hollow," she has developed into an excellent singing comedienne. Her notices in St. Louis, Detroit and the other cities played since her present engagement began have been without exception very laudatory, a point being made in each of her remarkable versatility, in playing the part of a dashing burlesque actress with so sure a touch and in so completely hiding her identity in the part of the gawky "jay" girl, Sis Hopkins.

In response to several offers of long standing from English managers for her appearance in the London music halls, Miss Melville has decided to go across in the early Summer, and after a short season abroad she will return to open in New York in an up-to-date musical comedy the rights to which she has just secured.

Although Mathews and Bulger began negotiations with Miss Melville before the opening of the present season, it was not until a few weeks ago that arrangements were consummated which resulted in her joining them at short notice in Kansas City. Her hit was instantaneous and phenomenal, and the dramatic critics were unanimous in praise of the excruciatingly funny young woman who appeared as the country girl, whose mother had told her that "there's no use in doin' nothin' for nobody that don't give you nuthin'."

AN OBNOXIOUS PRACTICE.

Some of the comedians in London are said to receive such large sums for springing gags in which they advertise certain wares, that salary is a secondary consideration with them. According to a writer in the *Ent'retue*, some of them are willing to pay managers for the privilege of appearing, in order that they may earn the fees given them by the manufacturers of soaps, blackings, patent medicines, etc.

This is a pretty state of affairs. The custom of advertising from the stage is not practiced very extensively on this side, as both managers and audiences resent it fiercely. It is bad enough to have to read the signs in the surface and elevated cars, without having an evening's fun spoiled by being told that Jones' baby powder or Brown's corn cure is the very best in the market.

A young woman who appeared in a high-class sketch at a local vaudeville house not long ago rang in an advertisement for a certain brand of gloves, and the natural inference is that she drops a postal card to the favored firm whenever she finds her fingers peeping through the tips of the last pair they sent her.

The custom should not be allowed to take root here. We have troubles enough now without having to stand the "advertising comedian."

TOM MARTIN MARRIED.

Tom Martin, the genial and popular stage-manager of Tony Pastor's Theatre, was married on Sunday, Jan. 1, to Elizabeth Lohman. The ceremony took place at St. Ann's Church in East Twelfth Street, and was performed by Rev. Father Sullivan. After the knot had been tied the happy pair and a few invited guests repaired to Well's Hotel, on Fourteenth Street, where a splendid banquet was served, and flowing bumpers were emptied to the health and prosperity of the bride and groom. Among those present were Edwin Latell, Sam Holdsworth, the Etting Sisters, Will F. Denny, and others. The music was furnished by Fred Highland, the popular pianist. Both Mr. and Mrs. Martin have many friends in the profession, and the good wishes of every one connected with vaudeville will follow them throughout their voyage on the sea of matrimony, which has begun so auspiciously.

THATCHER WILL SETTLE DOWN.

George Thatcher, the merry minstrel, who has been conducting a road house near Fanwood, N. J., for some time past, has purchased a farm at Westwood, N. J., where he will settle down to a life of rural simplicity. He will raise the regulation bunch of G strings on his chin, and make regular visits to the village store, where he will debate with his fellow-hayseeds on expansion, the Chicago abortion, the high price of putty, and other absorbing topics. Here's to George! May his potato and onion crops never fail, and may he find as ready a market for his

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garden truck as he did for his jokes, which retained their popularity through two generations.

THE ENTR'ACTE ANNUAL.

The London Entr'Acte Annual for 1899 has been received. It is very tastefully printed, and the splendid showing in the advertising pages gives indication of the high regard in which this bright little paper is held by the music hall fraternity of Great Britain. Several cartoons by Alfred Bryan are a feature, and there are articles, stories, and poems by H. Chance Newton, Johnnie Gideon, Richard Kenny, Beasie Smith, William H. Combes, and others. The Annual was compiled by W. H. Combes.

LIZZIE RAYMOND GOING TO LONDON.

Lizzie B. Raymond, the clever comedienne, will cross the ocean next Summer and will open at the Tivoli, London, on Bank Holiday, which occurs in August. Miss Raymond's contract was signed by "Manny" Warner, who represents the firm of Warner and Sons of London. The brisk, breezy style of Miss Raymond ought to win popularity for her in London, and she will probably become as great a favorite over there as she is here, which is saying a great deal.

VAUDEVILLE JOTTINGS.

Spencer Kelly, who created the parts of Lieutenant Fife in The French Maid and the baritone role in Morocco Bound in England, has returned to New York with the intention of singing in vaudeville and at concerts. He is a native of Kansas City, Mo., but has spent many years abroad. He has been on the stage over thirteen years.

Mrs. George Thatcher is seriously ill with grip at her home in Fanwood, N. J.

Madge Ellis is playing in pantomime in London.

Lydia Yeumann-Titus made her reappearance in London on Boxing-night at the Empire.

One of Macart's monkeys went on a spree in Omaha last week, and the incident was extensively written up in all the city papers.

Tom Myers, the New York dramatic agent recently secured by Morris Myerfeld, president of the Walter Orpheum co., to manage the Los Angeles Orpheum, has started a series of mid-week souvenir matinees which have attracted unprecedented attendance and add materially to the house's prestige and profits. Elegant engravings of Mine. Camilla Urso were given Dec. 28, and copies of Cyrano de Bergerac on Jan. 4.

William Jerome's Herald Square Comedians, presenting A Jay in New York, were so successful during the week of Dec. 20, at the Park Theatre in Philadelphia, that they were immediately re-engaged to play New Year's week. The company is headed by Charles H. Boyle and

Carrie Graham, and includes the Booming Trio, Beeson and Lulu, Aggie Baron, Murray and Murray, May L. Bell, Thomas Sedgwick, May Morton, Mardo Brown, Della Foy, Charles Coleman, Jules Forget, and Frank Jerome. Boyle and Jerome will send out two new farces next season, A Runaway Match and A Lucky Number.

Among the coming attractions at Keith's Union Square Theatre are Neil Burgess, Joaquin Miller, Ezra Kendall, Mr. and Mrs. Edwin Milton Royle, Bert Coote and Co., Aubrey Boucicault, The Four Cohans, Marie Jansen and Wood and Sheppard.

Bert Shepard, the American comedian, appeared at the Gallery Club, London, on Dec. 18, and scored a big hit in his monologue.

J. Aldrich Libby is making big hits singing "College Chums Forever," "Born at Sea and a Sailor," "Taps," and "The Old Man's Story."

The Brothers Griffiths, Irma Lynnes, Jeanne Allene, the Rixfords, the Escamillos, the Monte-Carlo troupe and Henry French are among the foreign attractions booked for Koster and Bial's.

Louis M. Granat was engaged by Joseph M. Galles as a special feature for four weeks, during the run of The Air Ship in Chicago.

Gertie Gilson has closed with Davis and Keoghs Have You Seen Smith Co. and will rest for a few weeks, as she has lost her voice. When she recovers she will return to vaudeville. Next season she will be one of the features in a new farce-comedy production.

Jones and Sutton have made hits recently at Baltimore and Washington.

The Robinson-Baker Trio have made a phenomenal hit at the Casino, Paris. Baker has defeated all of the European jumpers and has a standing challenge with Sporting Life of London to jump any man in the world.

W. H. Maxwell and Daisy Dudley, who have been identified with many popular successes, produced a new and original comedy sketch, entitled The Trial, for the first time in New York on Sunday evening, Jan. 1, at the Harlem Music Hall, and made a hit. The act is made up of witty lines and catchy songs and the performers received many recalls for their excellent singing. The act was written for them by M. H. Lindeman.

Elizabeth Menzell and her troupe of dancers and singers have been engaged for a thirty weeks' tour of Mexico, including four months with Orrin Brothers' Circus. When they return to the United States they will make a tour of the vaudeville houses. Their act is said to be decidedly novel.

Walter M. Hyde has joined hands with Ethel Le Roy, the soprano, and will appear in vaudeville in an original sketch entitled The Pleasure Is All Yours, introducing singing, dancing and comedy work.

Anna Suits will shortly produce her new specialty, The Dream of the Cake-Walk, at Proctor's.

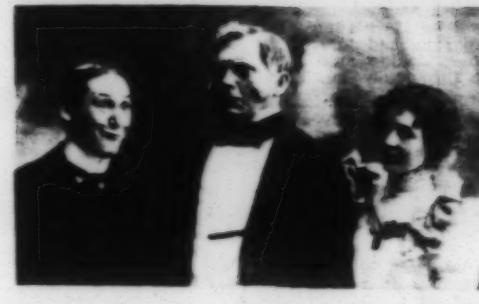
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THE SINGING MIMIC.

—IN A MOST UNIQUE SPECIALTY.—
 Simms made a big hit. He is a most amusing comedian, with methods that are fresh and original.—N. Y. World.
 Willard Simms is one of the drawing cards at the Columbus this week. Simms promises to be even more successful in vaudeville than he was on the operatic stage.—St. Louis Republic.

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MATTIE KEENE

SINGING COMEDIENNE.

Miss Mattie Keene's rendition of new songs, between the third and fourth acts, fairly took the house by storm at both performances.—Wheeling, W. Va., Register, Dec. 27, 1898.

Address MUNOR.

LILLIAN GREEN and FRIEND

Miss Lillian Green and William Friend, in their one-act farce, Mrs. Bruno's Burglar, gave an entertainment which is by far the cleverest presented at this house this season, and should be classed among the leading farces of the vaudeville stage.—Brooklyn Citizen.

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under the direction of Louis Lasser. She is assisted by the champion pickaninnies, Clarence Brantelle and Lizzie Slaughter. Special scenery is being painted by John H. Young, and the production will be elaborate in every way.

A valuable marten spaniel belonging to Hilda Thomas was killed by a cable car in Chicago a few days ago. This is the dog presented to Miss Thomas last year by the Rough Riders from South Dakota, who were encamped at Chickamauga Park.

Helen Yorke, of the Broadway Burlesquers, was taken seriously ill during the engagement of that co. in Montreal recently. She did not appear during the engagement, but was able to leave for Brooklyn with the co.

Thomas J. Farron, well known in vaudeville circles and formerly a member of the team of Baker and Farron, has established a theatrical bureau in Buffalo.

Jeanette Jappé, of the American Burlesquers, was a victim of the grip during the Euclid's engagement of the co. and was unable to appear at several performances.

The Highball Family, which will be done next week at Keith's by Mr. and Mrs. Edwin Milton Royle, holds the record for the number of "props" used. No less than 168 are introduced. Mr. Royle has refused a large amount of money offered him on condition that he would feature a certain brand of champagne in this farce.

Charles J. Stine and Ollie Evans jumped from Pittsburgh Pa., to Rockford, Ill., in order to take dinner on Christmas Day with Mr. Stine's mother. It was his first Christmas dinner at home in sixteen years, and he ate so much turkey and plum pudding that he had to rest for the remainder of the week. Stine and Evans will open on the Orpheum Circuit on Jan. 22.

Lotta Gladstone was obliged to be off in New York last week owing to an attack of grip. This is the first week she has lost since last June. She resumed work at Weber and Fields' Music Hall on Sunday evening and is this week at Proctor's Leland Opera House in Albany, N. Y.

Horowitz and Bowers' song "Because" bids fair to become one of the most popular songs of the day.

Milton and Dolly Nobles are now finishing their tour of the Keith circuit and begin a return engagement of six weeks over the Orpheum circuit on Jan. 30.

Barton Hill was interviewed at great length by a representative of the Rochester Herald during the engagement of the 11-11 Willard's in connection at the Cook Opera House. Mr. Hill chatted very entertainingly of his long experience on the stage.

The De Forests will return from Europe on March 20 to open on the Keith circuit.

Mr. and Mrs. Edwin Milton Royle have had two offers to star next season in Mr. Royle's new comedies, supported by a few first-class vaudeville features.

Banks Winter has a little daughter named Nonie, who is appearing with him in vaudeville.

Charles M. Seay, the clever light comedian, has rejoined Beatrice Moreland and will continue to support her in A Game of Golf for the remainder of the season. He has made a pronounced hit in this sketch from the Atlantic to the Pacific, and has received excellent press notices for his work.

Charles Stewart, late stage-manager of the Casino and Hall's Winter Circus in Chicago and other theatres, has been engaged to manage the stage of the Creighton-Orpheum Theatre, Omaha, and has moved his family to that city.

Bert Coote and Julia Kingsley made the hit of the bill at Richmond, Va., the week before last. Their sketch, Supper for Two, created no end of laughter.

The Prentises required a special permit from the Mayor of Providence for the appearance of their daughter at the Star Theatre, that city. As usual, they scored an emphatic hit.

H. Chance Newton, who writes from London to THE MIRROR over the nom de plume of Gavain, has written an "apropos" called The Three to One Musketeers, which was produced at the Tivoli, London, on Boxing Night, by E. J. Lennen, and A. G. Poulton.

"I Must Love Some One; It Might As Well Be You" and "The Girl With the Roses Red," two new songs by Leslie Stuart, the popular London song-writer, are being sung by Vesta Tilley.

Mr. and Mrs. F. K. Tobin, newcomers in vaudeville, who have scored heavily in the West, are making their Eastern debut this week at Keith's Union Square Theatre.

Solaret's new fire dance, in which clouds of smoke and sparks are introduced, was the talk of Buffalo last week. It is probably the most wonderful effect ever introduced in vaudeville. Solaret, with the aid of her electrician, T. J. Clarke, is constantly originating new effects, which baffle reproduction by her many imitators.

Mrs. Sophie Allen fell and broke her leg on an icy sidewalk in Buffalo, on December 28, and has filed a claim with the City Clerk for \$5,000 damages. She and her husband are a sketch team, and they have been compelled to cancel six weeks' contracts owing to the accident.

Barr and Evans have been making a big hit with Girard's Natural Gas co. Miss Evans has received excellent press notices for her work as Kitty Malone.

Jerry Hart and Beatrice Leo were engaged on short notice to appear at the Olympic Theatre, Chicago, the week before last. Within a space of seventeen minutes they had their trunk shipped from the hotel to the theatre, rehearsed, dressed and went on, and, in spite of the mad rush, made one of the biggest hits of the bill.

Josephine Goosman is making a big hit in the West. She has signed with Robert Fulgora for the balance of the season, taking Caron and Hurst's place in the Trans-Oceanic Star Specialty co.

W. T. Carleton is the principal headliner this week at Tony Pastor's Theatre, appearing in a musical comedietta, entitled An Opera Rehearsal. Mr. Carleton is assisted by Clara Wisdom, late of the Bostonians, Carleton, and other opera co.

Olive West has just completed a comedietta called A Pair of Fools, which she will shortly produce in vaudeville.

Loney Haskell was presented on January 1 with a handsome gold chain and an Elk's charm by Hurst, Seaman, and Tuck. Andy Lewis and Barney Meyers were the recipients of fine gold watches from the same source. The entire Broadway Burlesquers co. was tendered a grand supper, and many valuable presents were exchanged.

Josephine Sabel will sail for Europe shortly to fill engagements in London and the Continental capitals. She will introduce her latest repertoire of American songs with which she has been so successful this season.

James R. Adams and his pantomime co. had a big holiday week at the Eden Theatre in Paterson, N. J. His little nephew, Walter Morgan, made a big hit as a boy clown. Adams was engaged by Manager Dumont, of the Eleventh Street Opera House, Philadelphia, for a two weeks' season in February, to put on short pantomimes. This week he is at Brennan's Theatre, Yonkers, N. Y.

A new burlesque by Harry B. and Edgar Smith, with music by John Stromberg, will shortly be produced at Weber and Fields' Broadway Music Hall.

Mark Melford, the popular English comedian, has produced a new sketch called Peace At Any Price.

S. M. Hyman, the London manager, was booked to sail from Liverpool for New York by the St. Paul on Dec. 31.

Little Edmond Standish opened at the Olympic Theatre, Chicago, on Jan. 2, and scored an in-

stantaneous hit in his character changes, singing, dancing and baton juggling. He is booked for the entire Castle circuit. Before leaving Pittsburgh he was presented with a beautiful gold medal with an embossed elk's head. The medal was presented by William H. Hahn, Exalted Ruler of Pittsburgh Elks Lodge No. 11, of which Lodge Little Edmond is known as the "Fawn."

Kennedy and Hayes, who were compelled to cancel several weeks' work on account of illness, opened at the Standard Theatre, Philadelphia, week of Jan. 2, and their parody singing and talking act made a decided hit.

Hurting and Seamon have taken the management of Williams and Walker's Big co., which has enjoyed nothing but prosperity since it has come under their direction. They bought the scenery used by the co. at Koster and Bial's, and have plenty of new printing. Samuel Tuck is managing the co. on the road, and George H. Harris is business manager.

James R. and Fannie Donovan have parted company. Mrs. Donovan will reappear shortly in a new sketch with Billy Barlow.

The Rackett Brothers have made a hit in their new specialty, The Musical Hostlers, which they did last week at Pastor's. They have not laid off since they came East several weeks ago. They open Jan. 16 at the Proctor circuit, and return to Pastor's on March 20.

Elvira Frenchell has been very ill with throat trouble, and several dates booked for herself and Tom Lewis had to be canceled. She is now on the road to recovery, and hopes to be able to resume work very soon.

Walter Creighton has been engaged to support Patrice in A New Year's Dream and to create the male part in her new sketch.

Bennett and Rich, song illustrators, made a distinct hit at Proctor's Theatre last week with "The Moth and the Flame" and "The Song that Will Live Forever." The latter part of the week they introduced "She Was a Soldier's Sweetheart," and it made a hit. This act is meeting with pronounced success everywhere.

George A. Morrill has opened the Grand Opera House in Norfolk, Va., as a vaudeville theatre.

George Lingard is spending a few weeks at Jersey City Heights prior to introducing his new act in vaudeville.

Louise Thordyke-Boucicault, assisted by Howard Kyle, is meeting with great success on the Keith circuit, presenting Augustus Thomas' comedy, A Proper Improperity. The little play is brilliantly written, and it is acted with genuine skill by Mrs. Boucicault and Mr. Kyle. On the opening night last week at Keith's Theatre in Boston two enthusiastic curtain calls rewarded the players. The Boston critics praised Mrs. Boucicault's acting to the skies.

Montague and West have joined Joseph Ott's co. for the balance of the season. They play parts and introduce their specialty.

Ed S. Jolly, the well-known rag-time player who has been devoting his time to writing coon songs, will join Winifred Alberta in a sketch, and will return to vaudeville. The team will be known as The Jollys.

Hattie Starr and George Poole have closed with the Metropolitan Star co. in order to rehearse a new and elaborate sketch for immediate production.

VAUDEVILLE PERFORMERS' DATES.

Albertus and Bartram - Wintergarden, Berlin, Germany, 30. Feb. 1, 1899.

Adams, Geo. H. - Bijou, Toronto, 9-14, Lyceum, Erie, Pa., 16-21.

Allison Troupe - K and B's, N. Y., 9-14.

Axtell, and Howard - Pastor's, N. Y., 9-14.

Adams, James K., and Co. - Yonkers, N. Y., 9-14.

Adams Sisters - Bijou, Toronto, 9-14, Leinen, Erie, Pa., 16-21.

Adams and Taylor - Yonkers, N. Y., 9-14.

Avalon, Three - Keith's, N. Y., 9-14.

Ancion, Mile - Proctor's, N. Y., 9-14.

Alfarabi, Sadi - Keith's, Phila., 9-14.

Atherton, Alice - Keith's, Boston, 9-14.

Alvino - Bijou, Toronto, 9-14.

Austin, Geo. - Haymarket, Chicago, 9-14.

Bennett and Rich - Palace, N. Y., 9-14.

Burkhart, Lillian - Harlem Music Hall, 9-14.

Burton, Ray - Keith's, Boston, 9-14.

Burns and Nina - Wedgwood, N. Y., 9, Cazenovia 30-14.

Brunnelli and Klimitz - Bijou, Toronto, 9-14.

Belmont and Weston - Sam T. Jack's, N. Y., 9-14.

Brown, Harrison and Brown - Pastor's, N. Y., 9-14.

Bryant and Saville - Leland, Albany, 16-21, Fountain Sq., Cin., 1-28 Feb. 4.

Bouchard, Louise Thordyke - Keith's, Prov., 9-14.

Boutin, Laura - Leland, Albany, 9-14.

Baron, Professor - Keith's, N. Y., 9-14.

Brown, Fred - Keith's, N. Y., 9-14.

Paidwin and Daly - Keith's, N. Y., 9-14.

Bond, Frederic, and Co. - Proctor's, N. Y., 9-14.

Burt, Nellie - Proctor's, N. Y., 9-14.

Black, The - Keith's, Phila., 9-14.

Bonchill, Jessie - Bijou, Wash'n, D. C., 9-14.

Bon Ton Trio - Keith's, Boston, 9-14.

Brooks and Brooks - Keith's, Boston, 9-14.

Bowser, Charles W. - New Gilmore, Springfield, Mass., 9-14.

Colby and Way - Manchester, 9-21, Plymouth 28-28, Bristol 30-31, Bradford 6-11, Sunderland 13-18, London 21-March 18.

Cook and Kingsley - Keith's, N. Y., 9-14, Keith's, Phila., 16-21.

Cook, Sam - Pastor's, N. Y., 9-14.

Carroll, Hy. C. - Keith's, N. Y., 2-14, Keith's, Phila., 16-21.

Ceballos, N. - Leland, Albany, 9-14.

Corinne - Opera House, Toronto, 9-14, Bijou, Washington, 16-21.

Courtney, Maude - Pastor's, N. Y., 9-14.

Columbian Four - Cook O. H., Rochester, N. Y., 9-14.

Clements and Marshall - Cook O. H., Rochester, N. Y., 9-14.

Carleton and Wisdom - Pastor's, N. Y., 9-14.

Caffrey, Professor - Pastor's, N. Y., 9-14.

Cochran, Gertie - H. and B's, Brooklyn, 9-14.

Camp, John E. - B. and B's, Brooklyn, 9-14.

Caron and Berlitz - Leland, Albany, 9-14.

Connors and McCarthy - Keith's, N. Y., 9-14.

Ching Ling Foo - Columbia, St. Louis, 9-14.

Collins and Branigan - New Gilmore, Springfield, Mass., 9-14.

Daly and Way - Manchester, 9-21, Plymouth 28-28, Bristol 30-31, Bradford 6-11, Sunderland 13-18, London 21-March 18.

Dante, Jess - Cook O. H., Rochester, N. Y., 9-14.

Darrow, Mr. and Mrs. S - Chicago O. H., 9-14.

Dunn and Jerome - Chicago O. H., 9-14.

Durto, The - K and B's, N. Y., 9-14.

Dunovan, The - Pastor's, N. Y., 9-14.

Diamond, Geo H. - Keith's, N. Y., 9-14, Keith's, Phila., 16-21, Keith's, Boston, 23-28.

Dixon, Bowers and Dixon - H. and B's, Brooklyn, 9-14.

Drew, Mr. and Mrs. Sidney - H and B's, Brooklyn, 9-14.

Doolley and Tenbrooks - Keith's, Prov., 9-14.

Dorinda and Green - Keith's, Phila., 9-14.

Dowd, John E. - Keith's, Phila., 9-14.

Dixie - Bijou, Wash'n, D. C., 9-14.

Davis, Geo. C. - New Gilmore, Springfield, Mass., 9-14.

Denton Brothers - Weber and Fields', N. Y., 9-14.

Eddy and Harvey - Keith's, N. Y., 9-14, Keith's, Prov., 16-21.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—At Hopkins': The Rosey Midgets, and with Carl Rosow in imitation, are the feature. The others, E. M. Hall, and Lizzie McKeever are the others.

Olympic: The list is headed by that remarkably clever and versatile family, the Four Cohans, Waterbury Brothers and Tenny, the Elmore Sisters, Jones, Grant and Jones, three Polos, Clarice Vance, Edmund Emerson and Emmonds, Webb and Hasson, Lang and Keeler, Carroll and Nealy, Edward Gifford, Hening Trio, Cicero Reed, and the Three Kennison Sisters are also here.

HAYMARKET: Ezra Kendall moved over to this house and heads the lengthy list, which includes Le Roy and Clayton, Matthews and Harris, Mlle. Tournour, the Wilson Family, George Austin, Hall and Staley, Kitty Gebler, Zimmer, Carroll and Kane, Behan and Dakin, Carter and Rose, Edmund Standish, Corney Brothers, Mamie Gilbert Petrie, and Jones and Wilson.

Chicago Opera House: Arthur Dunn and Clara Bell Jerome are the topliners in the *Actress* and the *Bellboy*. Lew Hawkins tells many good stories, which are well received. The bill also includes Four Brunes, Paolo and Dika, Chris and Mand Lane, Bobby Ralston, Topack and Steele, Four Barretts, Teppo and Daniel, Keating and Goodwin, Emil Chevalier, the Jacksons, Harry, Moor, and Pattie on 9-14.

Dearborn: A good steady business prevails. Manager Brady offers a strong olio. Barney Fagan and Henrietta Byron are extremely pleasing in their neat and delightful sketch. Harrigan, the tramp juggler, who made a big hit at the Masonic Temple for two weeks, is scoring the same way at this house. The Vilona Sisters also take well.

SAM T. JACK'S: May Howard's co. is retained for another week and still draws packed houses. The co. is a strong organization. The olio consists of Ben Harney, Mills Trio, Mills, Livingston and Schmid, Irene Watson, Flynn, and De Costa and Lorenz and Allen.

Drexel and Orpheus have straight vaudeville.

ITEM: Harry Earl at the last moment decided to turn the receipts of his night over to the attaches of the Masonic Temple. It was a big success and the attaches feel very grateful to Mr. Earl for his kindness. Those who appeared are Caruso Brothers, Annie St. Tel, Conners and Dunn, Ben Mowatt, Trio, Ziska, the Pucks, and many others.

WILLIAM FITZGERALD.

BOSTON, MASS.—Milton and Dolly Nobles head the programme at Keith's this week, but Alice Atherton is still a big favorite. The other attractions are James Thornton, the Marco Twins, Ed Latell, the Nevarezos, Paulton and Dooley, Hugh Emmett, the Bon-Ton Trio, Ray Burton, the Maginleys, Weston and De Veaux, Ford Brothers, Fiske and McDonough, Brooks and Brooks, Professor Gies and his stereopticon, and the biograph. Mr. Keith continues the exhibition of the biograph pictures of Pope Leo XIII. in the Bijou.

The Rose Hill English Folly co. is at the Lyceum this week, introducing in the olio Udell and Pearce, the Rice Brothers, Etta Victoria, Lillian Washburn, Cain and Mack, Blanche Newcomb, and Cunningham and Grant.

At the Howard the European Sensation Burlesques introduce McEvoy and May and O'Brien and Hazel, as well as Farrell and Stark. Harry Hastings, Harry Wright, Joe and Nellie Doner, Smith and Champion, Jessie Phillips, and Dan Polk. In the house bill are Agnes Miles, Judge and Williams, Crowley and Foley, Mrs. Tom McIntosh, DeWitt and Tourjue, Laura Wyble, Martire Sisters, Bert S. Kennedy, Laura Thiba, the Troubadour Three, and George W. Barlow.

At the Grand the Marie d'Este Burlesque co. presents Ed and Jessie Evans, Murphy and Killen, Ed M. Reed, Mastenolo and Mantello, the Clifford Sisters, the Vintins, Master Fred Curran, Gertie Hayes and Gertrude LeClaire, Tony Drake and Grace Hughes, Alvin, Walsh and Thorne, De More and Mack, Zara, and Watson and Price.

Those who make up the specialty bill at Austin and Stone's this week are the Hillis Family, Morton and Crane, Maddox and Bosch, Minnie and Stella Lee, Tom Doyle, the Sisters Martire, Pete Lemar, Sophie Sheridan and Forest, Ed Gardner, Frazer and Clifford, Ferguson and May, Anna Erni, and the Brothers McCann.

This week the Palace has a change of policy, and presents A. Q. Smagoon's melodrama, *The Sleeping City*.

Mario Jansen was to have been one of the star attractions at Keith's last week, but she was taken seriously ill and could not sing. So she appeared on the stage and presented her apologies the opening day, and the engagement will be filled week after next.

Colonel Frank P. Stone will go to Florida for a month, as is his custom.

Fanny McIntire, the former leading lady at the Bowdoin Square, is going into vaudeville and will appear with Frank M. Norcross in *A Record Breaking Courtship*.

P. C. Shortie, who spent the Christmas holidays with his family in Boston, has left for the Pacific Coast. Next season he will play in London.

JAY BENTON.

PHILADELPHIA, PA.—People are turned away at every performance at Keith's Theatre, and it well deserves its successful record. Attractions for this week include Harry Lucy, supported by Ida Van Sickles in Bob Rock's *It's Pajamas*, the Holly Tree Inn co., Joe Welch, Jules Levy, Master Joe O'Hare, Willard Simms, assisted by Jessie Graham, Servis Le Roy, Sadi Alfarabi, Dorenda and Rosen, T. Nelson Downs, Samuel Siegel, Lester and Jerman, Hal Merritt, John E. Drew, John J. and Lillian Black, and the biograph, which is in its ninety-fourth week.

Miss New York, Jr., is the attractive bill at the Trocadero for week, with novelties which assure them a big week. Week 16, Sam Devere's co.; 22, Royal Burlesques.

The Lyceum plays a return engagement of The Tammany Tigris. European Sensation Burlesque co. 18.

The Butterfly Burlesques are at the Kensington, it being their first appearance in this city. Frobel and Ruge, the great Eldridge, Nellie Sylvester, pretty girls, and the burlesque, *The Sultan's Dream*, are the features. Gus Hill's Stars 16.

Bartzell's Mid-Winter Circus and Akimoto's Japanese Troupe are at the Arch Street Museum.

S. FERNBERGER.

NEW HAVEN, CONN.—Poli's "Wonderland" (S. Z. Poli, manager): An excellent New Year's bill for week 2-2 drew very large houses, hundreds being turned away. Johnson, Devonport and Lorella received triple encores and Nelson and Milledge in a good sketch. The Secrets were a close second. Charley Case, the monologuist, was very funny. Cooke and Clinton, the Budworths, Gardner and Gilmore, Charles and Mrs. Diamond, Frye and Allison, Roaire and others made up a capital olio. For week 9-14: Countess Von Hatzfeldt, Montgomery and Stone, Mullaly Trio, Murphy and Nolan, Tom and Lily English, the Bandals, California Trio, Moreland, Thompson and Roberts, and others.—Grand Opera House (Bread and McKenna, managers): Rose Sydell's Burlesques gave a good entertainment to crowded houses 23-31. The specialties were all good and Karine scored emphatically. The Stowaway 2-2 packed the house matines and evening to the largest New Year business in the history of the Grand. Lang's Operatic Burlesque co. 5-7 opened to good business and gave pleasing entertainment. 9-11 Gilt Edge Burlesque co.: Items: The MIRROR's correspondent regrets that Miss Fleurette, the dancer, was caused annoyance by the note concerning a disrobing act at the Grand by one calling herself Mlle. Fleurette, which was stopped by the police. It is a shame to use Mlle. Fleurette's name in connection with such an act.—Cooke and Clinton were entertained 2-7 by Colonel George Bartlett, the noted Indian scout. Miss Clinton tells your correspondent that for the first time in thirteen years the team rested holiday week in New York, having a Christmas tree and dinner at their apartments.—Mr. and Mrs. Poli spent week 2-7 in New York.

JANE MARLIN.

PROVIDENCE, R. I.—B. F. Keith's New Theatre (Charles Loveman, manager): Week 2 opened large and the bill met with general favor. Andrew Bouchard and Brandon Douglas made a half hour very interesting by their rendition of Sardon's *A Scrap of Paper*. A High Roller was the title of the skit given by Ed M. Favos and Edith Sinclair. It introduced the players in several characters and was decidedly taking. Jules Levy's cornet solo was received with storms of applause, and the Midnights, the Avolos, Ed Latell, Three Navarros, Hanley and Jarvis, Weston and De Veaux, the Maginleys, Florence Moore, the Carrollas, and Forbes and Quinn 9-14.—A series of excellent performances were

contributed pleasing specialties. The biography is in great favor here. Marie Jansen and others 9-14—Olympic (A. A. Spitz, manager): Patrons 2-7 found in Gus Hill's New York Stars a number of clever entertainers, and the old saying that whatever Gus Hill has is good still holds. The co. presented a straight vaudeville bill of merit. McEvoy and May were heartily received in their new sketch Field and Salina and Stanley and Jackson presented clever sketchs. Other acts were by Mlle. Ant, Three Brothers Rossi, James Whitley, Moore Sisters, Edna Bassett Marshall, the Review Comedy Four, and Treasa Carey. Business very good. Williams and Walker co. 9-14.—Westminster (George H. Batcheller, manager): The programme offered by the Vanity Fair co. 2-7 will go on record with the best. Pauline Maynew, Ralph J. Johnstone, the Darling Sisters, Lowell and Lowell, Morrissey and Rich, and Hadji Lessik were remarkably good. Business very good. Fred Rider's Moulin Rouge on 9-14.

HOWARD C. RIPLEY.

BUFFALO, N. Y.—Manager Sheas presented a bill at the Garden Theatre 2-14 which packed the house at every performance. Miss Kenwick rendered several coon songs with excellent effect. Montgomery and Stone did a remarkable dancing turn. Georgia Gardner and Edgar A. Ely were entertaining in *A Wife's Stratagem* and the Strator Zouaves gave a splendid drill. Solarat, Cawthorn and Forrester, Howard and Bland, and Perci Horne were excellent. The bill 9-14 will be headed by Virginia Aragon and Al Leech and the Three Rosebuds.—Irwin Brothers presented a bill at the Court Street 2-7 which was of a better quality than those usually seen at this house. Business was big. In the olio are Scott and Wilson, Merrill and Newhouse, Lillian Walton, Arabs Quartette, Carver and Black, and Sidney and Belmont. Minerva Lee and Marcelline Dunn are deserving of mention. The Merry Maidens Burlesques follows.—The Passion Play is still retained at the Empire, and is being witnessed by large audiences. RENNOLD WOLF.

JERSEY CITY, N. J.—Gus Hill's Tammany Tigers opened at the Bon-Ton Dec. 27 to crowded houses, and business continued good after that. The programme presented in a capital one, although none of the acts are startling. The shadowscope is a funny opening. The Chappelle Sisters do a neat act. C. W. Williams is a genius. His remarks are entertaining and funny. Mlle. Flora does her old tough girl slack wire act. Eight ladies of the ballet sing songs and dance. Carlin and Clark, the Four Emperors of Music, and Silvern and Emerie were all in the bill. Hotel Girly Girl is the closing burlesque. Gay Masqueraders 9-14. Reutz-Santley co. 16-21.—Items: Al Grant and his wife Rosalie, at present with the Roter and Crane Brothers co., have signed with Manager Tom Dinkins for next season, and will be with the Knickerbockers.—Harry Le Vino has closed as advertising agent at the Bon-Ton, and Emery Lenhart is back again in his old position.

WALTER C. SMITH.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, manager; P. F. Nash, resident manager): John C. Rice and Sally Cohen in Our Honeymoon headed the co. that opened 2. The attendance 2 was the largest of the season. The co. includes Whitney Brothers, Brown, Harrison and Brown, McBride and Goodrich, Cyr and Hill, Gilbert Girard, Leonzo, Fred Niblo, Rubie Hilton, and the Glenroy Brothers.

G. Miller Kent and co. 9-14.—Gaiety (Archie Barry, manager): The European Sensation Burlesques Dec. 29-31 opened to good business. The specialties were Ferrell and Stark, Alice Hanson, John and William Black, Smith and Champion, Hastings and Wright, and Al H. Raymond. The Parisian Widows followed 2-4 with the best singing co. of the season. In the olio were Castillet and Hall, Burman Sisters, Gilbert and Goldie, Cashman and Holcombe, Manhattan Comedy Four, Boyce and Black. All appeared in A Parisian Widow's Reception. American Burlesques 5-7. CHARLES N. PHILIPS.

WASHINGTON, D. C.—Hurtig and Seaman's Bowery Burlesques opened to an excellent attendance at the Lyceum Theatre 9, presenting the taking burlesque, *Slimming*. The co., headed by Truly Shattuck, includes Louey Haskell, Pauline Moran, Tom Carter, Gladys Van, the World's Trio, Vinnie Henshaw, Harry Ward, Gravy and Burnette, Lewis and Elliot, Yurakimer, Nelson Sisters, and Louise Amber. Sam Devere's co. closed an excellent week 7. Bryant and Watson's American Beauties 18.—The co. at the Bijou last week comprised the Baroness Blanc, Lillian Green and William Friend, the Marinella, Fannie Lewis, Joe Welch, the Clerie Sisters, and Dixon, Bowers and Dixon. For week 9 the announcements are Berrie Bonehill, the Three Livingstones, Mr. and Mrs. William Robins, Hanley and Jarvis, and William L. Thornton, assisted by Edward Marsh.

JOHN T. WARDE.

CLEVELAND, OH.—The Big Sensation Double Burlesque Show was the bill at the Star week 2 and drew packed houses. Besides the burlesques, A Joke in High Life and Who Owns the Philippines, the olio was repeated with good acts, the feature being furnished by Drew and Campbell in the person of Frank A. Gardner's riding baboon, Jess. The rest of the bill was Baker and Lynn, Bryce and Imman, Line and Vina, and Grundy, Murray and Grundy. Irwin Brothers' Burlesques week 9.

WILLIAM CRASTON.

BALTIMORE, MD.—The attraction at Kerner's Monumental is Bryant and Watson's Australian Beauties, introducing Harry C. Bryant, Smith O'Brien, Ruby Marion, Slim Williams, George Leslie, Evelyn Fomber, Lillie Vedder, Mabel Hazleton, Edith Kennedy, Marion Blaik, Ida Austin, Josie Allen, and May De Campa. Next week, High Rollers.

HAROLD RUTLEDGE.

LOS ANGELES, CAL.—Orpheum (Thomas J. Myers, manager): Business was phenomenal Dec. 20-1, the house being sold out mighty before curtain time. George Evans was warmly received by his many admirers and was obliged to do all he knew.

Bart's bears are marvels in their line. Frank La Mondue repeated the bit of his former engagement and Vonlitz and Carlos pleased in a neat acrobatic act. Of the past masters, Camilla Urso continued to attract lovers of beautiful music. Lillie Western appeared in new selections, and Baker, Sellery and Bartlett, and Arnesen repeated their turns. Coming 2: George Fuller Golden, Julius Witmark, Merle Sisters, and the Three Lukins.—Item: Christmas Eve Manager Myers was hastily summoned to the back of the house to quell an incipient riot among the stage hands. On his appearance the mob came to order and the stage-manager, on behalf of the employees of the Orpheum, with a handsome travelling case and an elegant ebony toilet set. Mr. Myers responded in a suitable manner and said if they were not all too full for utterance and would adjourn with him they soon would be. Everybody adjourned.

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GAWAIN'S GOSSIP.

Christmas Pantomimes and Other Bills—Clement Scott's Disagreements—Forecasts.
(Special Correspondence of The Mirror.)

LONDON, Dec. 24, 1898.

Perhaps because of the near approach of Christmastide, the time when everybody is supposed to be at peace with everybody else, or perhaps because it suited their respective purposes. Beerbohm Tree, actor-manager, and the



THOMAS E. MURRAY.

resigned Clement Scott, critic, have made it up; taken each other by the hand and sworn eternal friendship, *pro tem.*!

The occasion of this grateful and comforting reconciliation between these two late jarring opponents was the marriage of that clever young actor, Franklin McLeay, to that clever young actress, Grace Warner, daughter of Charles, last Sunday as ever was. The sweet young bride seeing both combatants present prepared to shower their respective blessings upon her, used her sweet entreaties with the blissful result above mentioned. Whereupon, I feel that I must, even at the risk of incurring your stern censure, oh! my editor! invoke the Muse and break forth into chortlings of thanksgiving. As thus:

Come, ye angel known as Peace,
May your influence never cease!
Come, ye fairy called Good-will,
May your guidance ne'er be ill!
Come, ye reminiscing Mage
Of the early sixties age!
Come and carol forth with glee,
"Scott is reconciled to Tree!"

Beerbohm held, with Tree-like teen,
Clement had in-Clement been;
Clem was ready to depone,
Beer had tinge of Tree-son shown.
But, hooray! all this is past,
For, behold, on Sunday last,
Thanks to sweet Bride Grace's plot,
Tree was reconciled to Scott!

Oft C. S., by satire sly,
Caused B. T. "Great Scott!" to cry;
Beer would virtuously rage!
Now for gore no more they cry,
Now they speak as they pass by!
Erst for vengeance they made haste,
But the pair have now embraced.

Ring out! ring out! ye Christmas Bells!
With a melody that swells,
Ring the tidings near and far,
Tree and Scott no longer jar.
Tell how they who glowered before,
Lasting friendship lately swore.
Yea, let's drain a joyous cup—
Tree and Scott have made it up!

But, alas! as another poet, a native of Stratford-on-Avon, hath remarked, "How full of briars is this working day world!" Also he sagely said, "The web of our life is of a mingled yarn—good and ill together." In proof whereof I have to add that even while the hereinbefore mentioned happy peacemaker was peacefully peacemaking, deep down in the heart of Clement there lay smoldering the flames of resentment against Edward Ledger, proprietor of the *Era*, for that he (L.) did publish in that paper, the day before the said wedding, a leading article chipping Scott on his resignation from the *Daily Telegraph* and making remarks as to Scott's next utterances regarding stage players. Scott alleges these remarks to be libelous. In due course the alerger, crying, as it were, "My deeds upon my head! I crave the law!" whipped a writ into Ledger, who, I am officially informed, received the same on Thursday night. Whereupon the *Era*, girding up its loins for battle, left Scott's name out of its report to-day of the McLeay-Warner wedding. Thus is the recently fair promising Yuletide of peace on earth and good will to men flecked with the vision of grim-visaged War unsmoothing his wrinkled front and preparing for battle between two journalistic brethren who, *entre nous*, have been but enemies for years.

But a truce awhile to these unhappy tidings. Let me now proceed to give you some account of the week's theatrical doings in this city. To say the truth, these doings have, with the exception of the pantomime preparations at some thirty London and suburban theatres, been about as numerous as snakes are in freedom. The most striking theatrical event of the week has been what is known as the Britannia Festival.

This festival takes place at the big Britannia Theatre in Hoxton, a poor and heavily populated district lying on the borders of what is known as the East End. This function is chiefly famous for the fact that all the stock players of the house, habited as the characters in which they have been most popular during the year, are pelted by the audience with all sorts of useful articles, such as boxes of cigars, pipes, trousers, hearth rugs, clocks, geese, turkeys, ingredients for the Christmas pudding, and even, in the case of the ladies, sundry more or less mysterious articles of wearing apparel, such as c-s-t-s. But, hist! we are observed.

It is enough to add that this festival—which yours truly has made a point of attending for years past—was again a merry function.

A private letter just to hand from Sir Henry Irving brings the welcome intelligence that he is rapidly improving amid the balmy sea

breezes of Bournemouth. He expects to be able to return to the Lyceum by Easter. Meanwhile the Carl Rosa Opera company will run a season there, starting on the second day of the new year.

The Kendals finished their successful season with The Elder Miss Blossom at the St James' last night, and George Alexander will make his re-enter there on Jan. 5 in The Ambassador, by the popular novelist, John Oliver Hobbes (Mrs. Craigie); also with a front piece written by the same lady and entitled The Repentance.

John Hare will resume his tenancy of the Globe on Jan. 7, when he will revive School, by the late William Robertson, who was Mrs. Kendal's eldest brother. In order to make room for Hare, Brickwell and company had to transport the Lewis Waller version of The Three Musketeers to the Garrick. They finished at the Globe on Wednesday night, but contrived to get all their heavy mise-en-scene into the Garrick ready for the performance on Thursday night, thereby displacing Leo Trevor's excellent play, Brother Officers, which, however, Mr. and Mrs. Arthur Bourchier will doubtless cause to bob up elsewhere anon.

At the Empire yesterday there were private views of a few new turns, which included two American numbers. These were provided by La Roland and the American Bicycle Polo Team. La Roland, who was described as "fresh from her American and Parisian triumphs," went in for serpentine dancing, à la Loie Fuller, only not so well. La Roland is a beautiful creature and it seems a pity to half conceal her in these semi-lighted dances, so called. The American Bicycle Polo Team gave a splendid show, arousing us private viewers to intense enthusiasm. They will, I predict, be an enormous success with the holiday and other audiences.

Herewith is a speaking likeness of Tom E. Murray, one of the chief of the many American comedians and variety artists now in possession of our pantomime and variety theatres. Murray, who has just finished touring with enormous success in The White Blackbird, has gone off to the Royal, Manchester, where he has long been a tremendous favorite, in order to play the lead in that important playhouse's pantomime. Anon I hope to tell you how he and all the multitudinous Americans fare this Yuletide in our theatres and vaudeville houses. I am going around to sample most of their performances and shall report thereon in due course.

Beerbohm Tree, I learn officially, has shunted his projected production of a new version of Monte Cristo *sine die*. Also, he does not seem likely to want King John until the Autumn. The Musketeers gives promise of running until at least Easter, if not through all the season.

The new Princess of Wales' Theatre, at Kennington Park, which was to have been publicly opened to-night, cannot, I learn at the moment of mailing, do so until Monday, which is Boxing Night. On that evening, of course, the two big London bills will be Arthur Collins' Forty Thieves panto at the Old Drury and Oscar Barrett's Whittington ditto at the Adelphi. Penley has arranged to open the Royal next Saturday with his recent touring success, A Little Ray of Sunshine.

Your wonderful anniversary number in celebration of the twenty-year-old MIRROR (may its years be multiplied!) has just disembarked here and has already caused a sensation by its beautiful printing, fine illustrations and interesting articles. It is recognized here as a triumph for THE MIRROR. GAWAIN.

THE THEATRE IN PARIS.

Two New Plays by M. Brieux—Other Productions—Gossip.
(Special Correspondence of The Mirror.)

PARIS, December 22.

The evil influences of the race track seem to be an inviting theme for our dramatists of the modern realistic school. I wrote you recently of Aux Courses, a Théâtre Libre play, that dealt with the ruin, misfortune and dishonor brought upon a family by a husband who is a slave of the betting ring at the "courses" or races. Now comes a new drama at the Théâtre Antoine, Resultat des Courses, by Brieux, that has the same subject, though a happier ending. The gambler in the play, Arsène Chataud, is a citizen of the middle class, well to do, and with a happy household, consisting of a loving wife, a manly, honest son and a sweet young daughter. All has gone well, until Arsène, actuated by the plausible stories of a bookmaker, attempts to win fortune by betting on the races. It is the old story of success at first, and subsequent ruin. In the futile effort to turn his luck, all his savings are spent and finally the fascination for gambling leads him to rob his employer. Discovery follows, and Arsène is discharged, though his employer, through pity, does not have him arrested. With scarcely any source of income, the family is shortly reduced to poverty; their house is mortgaged heavily, and ruin confronts them. Arsène, this time through necessity, again resorts to theft, to secure money for his rent. He is discovered by his son, who in a terrible scene disowns him and drives him from home. He sinks steadily and becomes a vagrant of the lowest class. After long wandering and association with the dregs of Parisian humanity, he returns to his family for forgiveness. In his absence the son has worked heroically to save the family, and the father finds them once more in good circumstances. Restitution has been made for his thefts and he is forgiven, and all ends happily.

In dramatic strength this play falls far below the one produced at the Théâtre Libre. While the first scenes are fairly good, the ending is decidedly flat, and rather too moral to be true. Perhaps the best feature of the production is the sketching of various character types of Parisian beggars. They are revolting enough, but accurate. M. Antoine and his company did as well as possible with their parts, but the play evoked little enthusiasm.

M. Brieux is much in evidence just now, for another of his works, Le Berceau, has been produced at the Français. It met with a reception even less favorable than that of the one I mentioned above. The critics have united in condemning it as unnatural, and the audience on the opening night showed little appreciation.

Le Berceau is a drama based upon the eternal question of divorce, which, it is to be hoped devoutly, some day will go out of vogue with French dramatists. Laurence Marsanne, the heroine, has married Raymond Chantree, a young physician, against the wishes of her parents, who desired her to wed M. de Girieu, a man much her senior. In due time Raymond was guilty of infidelity—what French stage husband is not? His fault was

discovered by his wife, who obtained a divorce and the custody of her young child. She then married M. de Girieu. These happenings have occurred prior to the opening of the play. The first act takes place at the house of Laurence's parents, where her boy, who is visiting there, has become quite ill. Laurence and her husband hasten to his bedside. The physician in attendance has notified Raymond, the child's father, of his son's illness, and he, too, arrives on the scene, demanding that he be allowed to take the boy away and nurse him. Laurence will not consent to this, and the dispute finally is compromised by the child remaining at its grandparents', while Raymond attends him and Laurence acts as nurse. Thus the divorced pair meet daily and though they hold no conversation other than what relates to their patient, the association revives their former love. Finally, when the child is cured and Raymond is about to leave, Laurence gives him a tearful farewell embrace. M. de Girieu has had his suspicions aroused and when Raymond is gone he questions his wife, who confesses that she still loves her former husband, and loves him only. This state of affairs is explained to M. Marsanne, Laurence's father, and a family conference is held. Laurence will not consent to live with De Girieu, as she does not love him, nor will she obtain a divorce from him in order to remarry Raymond. Hence, the very unsatisfactory solution is arrived at that the three shall live apart, Laurence and De Girieu separating.

The story is both absurd and unpleasant. It presents a most improbable situation, has no scenes to rouse the interest or hold the attention of an audience, and even as a homily on the disadvantages of divorce is not a success. The characters, with the exception of De Girieu, who is a pretty good fellow in his way, are all disagreeable. Mme. Bartet was admired for her work as Laurence, and MM. Worms and Lambert struggled with fair success with the parts of De Girieu and Raymond respectively.

Singularly like Le Berceau in plot is Le Voyage Autour du Code, a vaudeville by Georges Duval and Maurice Hennequin, produced at the Variétés Dec. 20, just one evening after the production of Le Berceau at the Français. With the similarity in plot, however, the resemblance between the two plays ends, for Le Voyage, etc., is a farce of the wildest type, with considerable horseplay and a series of most ludicrous situations. In this instance the divorced husband is M. Verdison, a lawyer. His wife, Lucienne, has married the Baron de Clairembois. Verdison, who has confined his business heretofore to railway cases, buys out, after his divorce, the practice of one Dujardin, whose specialty has been divorce suits. He is consulted by the Baron, who does not know him, and who complains that his wife loves her former husband and not him. Verdison refuses the case, and praises his wife's fidelity. He next is visited by his wife, who has expected to find Dujardin. Her love for Verdison has come back and when he proposes that they elope, she consents. They go to the country castle of an elderly spinster aunt of one of Verdison's friends. Thither they are followed by the Baron, and a series of laughable, though very risqué complications ensues, which wind up by Lucienne, with the Baron's consent, securing a divorce and remarrying her first husband. The comedy is merry throughout, and scored a success. Lucy Gerard played Lucienne and was much liked.

Le Devoir, a military drama, has been produced at the Théâtre des Nations. I have not seen it, but am told that it is of not more than ordinary merit.

At the Folies-Dramatiques the first "review" of the season was put on last evening. It is called Folies-Revue, and was written by MM. Blondeau, Monreal and Numes. It is one of the brightest specimens of its class that has been seen here, which is saying a good deal. Scenes from current plays and fads of to-day are burlesqued very cleverly. I may tell you more about them anon.

The 259th anniversary of the birth of Racine was celebrated at the Comédie Française Dec. 21. Phèdre and Les Plaideurs, both by Racine, were presented by the company, and an *apropos* by M. Lavigerie was read by Mlle. Laroche.

A public dress rehearsal of La Bourgogne, Paul Vidal's new opera, was held at the Opera on Tuesday evening.

The rumor regarding the establishment of a new opera house here, with Jean de Reszke as director, has been confirmed. The building will be erected on the Place Vendôme, and will be opened during the Exposition. As M. De Reszke is now on your side of the water, doubtless this will not be news to you.

M. Porel, manager of the Gymnase, has accepted a new play by Richard O'Monroy and Robert Vallier, entitled L'Institutrice.

The 300th performance of Cyrano de Bergerac was given at the Porte St. Martin on Wednesday. Business continues large. Though preparations for the production of Plus que Reine are being made, there has been no definite announcement regarding the date of the opening performance. T. S. R.

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STILL A JOURNALISTIC TOPIC.

New Complements to the Anniversary-Christmas Mirror—Notes of Personal Praise.

The Standardized Organ of the Theatre.

Millionaire News, Dec. 22.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is in many respects the best yet issued. In addition to the many stories and sketches relating to theatrical life there are numerous portraits of prominent actors and actresses. With these portraits go short biographical notices useful to preserve. THE MIRROR is the recognized organ of the dramatic profession.

Worthy of the Leading Dramatic Paper.

Kansas City Journal, Dec. 25.

The Christmas number of THE DRAMATIC MIRROR is another illustration of the enterprise and taste of Editor Harrison Grey Fiske. It is replete with interesting matter and pictures of theatrical people, together with contributions from well-known writers, directly and indirectly interested in the stage. It is a handsomely printed edition of the leading dramatic paper of the country.

A Brilliant and Courageous Journal.

Portland Oregonian, Dec. 18.

THE NEW YORK DRAMATIC MIRROR celebrates its twentieth anniversary with a superb Christmas number that is a notable contribution to current dramatic literature. Charming illustrations of all the conspicuous lights in the theatrical world, valuable biographical data concerning them, covering the past twenty years, editorial comment upon the leading topics of the hour, historical matter that cannot be duplicated, bon mots and clever jokes and amusing tidbits dished up in entertaining fashion—these make up the 120 pages that lie between the gayly decorated covers. Congratulatory letters signed by such names as William Winter, Bronson Howard, Francis Wilson, E. H. Sothern, Adele Ristori, and scores of others, bear testimony to the brilliant work, honest endeavors and undiluting courage of this journal during all these years—testimony that it may well be proud of, since it has been fairly earned, sometimes in the face of great difficulties. Of local interest to Portland people is the portrait of O. J. Mitchell, the MIRROR correspondent from this city, and the brief accompanying sketch of his work.

The Art Work Is Remarkable.

Jersey City Evening Journal, Dec. 22.

THE DRAMATIC MIRROR, in celebrating its twentieth anniversary, has published a handsome souvenir edition. Between its covers will be found hundreds of illustrations, photographs of leading actors and actresses, and a large amount of information of prime interest. Especially noteworthy are the pictures of audiences, taken while watching "A Comedy," "An Emotional Scene," "A Risqué Situation," and "A Success." The art work is remarkably well done.

A Superb Specimen.

Denver Post, Dec. 18.

The Christmas number of THE DRAMATIC MIRROR, which also commemorates the twentieth anniversary of the founding of the paper, has been received by the Post. It is an exceptionally fine number; large and luxurious in portraiture and letter-press, in fact a superb specimen of the bookmaker's art. Highly creditable to Mr. Fiske, the editor and proprietor of THE MIRROR, as well as to his managing editor, Mr. Waldron, the present issue also illustrates the advance, the social, intellectual and material progress of the dramatic profession. For, if it is not mixing metaphors, THE MIRROR is the mouthpiece of the players, and "The dramas laws the drama's patrons make."

Artistic, Interesting and Valuable.

Jacksonville, Fla., Times-Union, Dec. 18.

The twentieth anniversary of THE NEW YORK DRAMATIC MIRROR was celebrated last week with a special Christmas number of 128 pages, beautifully illustrated.

The cover of the number is striking and attractive. It presents a picture of a dancing girl, the general effect being decorative, and is the work of F. Richard Anderson. The scheme involves nine colors, and there is a fine harmony in the tints. A handsome drawing of a typical stage figure, by Henry Mayer, fronts the title-page, while the title-page itself presents a beautiful figure, classic in suggestion, representing the drama as a vender of masques, by Frank E. Gates.

Eleven pages following the title are given up to congratulatory letters on the twentieth birthday of THE MIRROR from celebrities of the theatre in America, England, France, Germany and Italy. More than twenty pages are occupied by the Story of The Mirror. This story includes the salient points in American theatrical history for twenty years, and is illustrated with portraits of the members of THE MIRROR editorial staff and some two hundred of its thousand correspondents. Taken as a whole, the anniversary Christmas MIRROR is the largest and handsomest publication of the kind ever issued.

Remarkable from Every Viewpoint.

Manchester, N. H., Union.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is a remarkable issue from every viewpoint, artistic, literary and mechanical. It is in celebration of the twentieth anniversary of its establishment. There are several pages of brief congratulatory messages from leaders in the theatrical profession with facsimile autograph signatures; full page illustrations and cuts of individual actors and the members of entire companies; the story of THE MIRROR in detail from its inception to the present, with portraits of the staff and also the correspondents, numbering several score; sketches of several organizations of the profession and other matters, historical and reminiscential, with a generous amount of advertising make up the mammoth issue of 124 large pages within handsomely sketched covers.

The Best Dramatic Newspaper.

New Castle, Pa., Daily News, Dec. 28.

THE NEW YORK DRAMATIC MIRROR, a paper which at all times is a most excellent publication, and which has been noted for a number of years past for the Christmas numbers it has issued, has even thrown its former record into the shade in its Christmas issue of 1898. THE MIRROR commemorates the twentieth anniversary of its publication by issuing no less than 124 pages, filled with pictures of the highest work of art, many of them being those of stage celebrities. We doubt if any dramatic paper the world over has made such a creditable showing as this Christmas offering of THE MIRROR. Not only is it a magnificent publication from a pictorial point of view, but the literary contents are also of a very high order and of a very interesting nature. THE DRAMATIC MIRROR has made remarkable strides in its peculiar field, and to-day is recognized among theatrical people as the best paper devoted to their interests. THE MIRROR has a most efficient corps of correspondents all over the country—writers of intelligence and who have excellent standing in the community in which they live. Lucius Osgood is THE MIRROR'S correspondent in New Castle, and what he does not know about stage matters is not worth learning.

Personal Expressions.

CHARLES MORTIMER: "I purchased a supply of the Christmas-Anniversary MIRROR at Philadelphia. I could not think of a better present for friends in and out of the profession."

HARVEY S. WELCH, Charleston, S. C.: "I have been a reader of THE MIRROR for fourteen years uninterruptedly, and have followed its work with as much interest and feeling as though I were a member of your newspaper family. It fully deserves all the success it has earned. Allow

me to tender my hearty congratulations upon the beauty of your Christmas number, and the history of your gem among theatrical papers contained therein."

FRED FRIGEL, Editor *Tammany Times*: "The twentieth anniversary number of THE MIRROR is a wonder from an advertising and journalistic standpoint. Well, here's to twenty years more of unlimited success!"

W. E. BURGESS, Dramatic Editor *Montreal Herald*: "It is considered the finest publication dealing with the theatre and its people that has ever come into Canada."

MARK ROWE, Woodstock, Can.: "A handsomer or more artistic number from every point of view it would be difficult to conceive of. It will form a valuable addition to many a library of dramatic literature. It marks the twentieth anniversary of honorable, dignified and active dramatic journalism."

GEORGE W. BOWERS, Manager Union Opera House, New Philadelphia, O.: "The grandest theatrical publication ever issued. I have placed it under lock and key with other valued periodicals and have stamped it a treasure. May all interested live to compare the fortieth anniversary number with the twentieth."

A. EMERSON JONES: "The best you have ever issued."

J. BEN MICHAELIS, of Howley, Haviland and Company: "It is a revelation. We have two copies on file, and they are admired by every caller."

JACK STEWART: "The Christmas MIRROR is the greatest dramatic publication on record."

J. R. PITMAN, Jr.: "It was worth three times the price as a book for future reference."

GARLAND GADEN: "It surpasses anything of the kind you have yet produced."

ETTIE HENDERSON: "It is a fine achievement."

HELEN BAIRD: "A remarkably beautiful and interesting number."

EUGENE KELCEY ALLEN: "It must command the admiration of those who love the artistic."

JOHN FOLEY: "The Christmas MIRROR is a great publication, a wonderful number, so much appreciated and prized by actors, managers, and even newspaper men."

LILLA VAN D. HARRIS: "Please let me congratulate you on the twentieth anniversary number of THE MIRROR, the greatest dramatic journal in the world. It is impossible to measure the good it has already done or what it will accomplish in the future. It is broad-minded, just and true, always reflecting that which is best and noblest in art, and an invaluable guide to the profession."

CHARLES E. BAKER, Beatrice, Neb.: "It cannot fail to interest and please every one desiring the advancement of dramatic art."

FRANCIS CARLOS GRIFFITH: "It is far and away ahead of anything in its line I have ever seen. To say that the straight, legitimate and honorable course THE MIRROR has ever pursued deserves success is to state a fact in simplest terms."

CHARLES E. ALLEN, New Orleans: "It is interesting as well as entertaining."

W. H. NEWELL: "It surpasses any previous number. I have been a subscriber to THE MIRROR for six years, and do not know what I should do without it."

CAL STONE, St. Paul, Minn.: "It is a 'corker,' the best production of the kind ever attempted."

GEORGE A. BLACK, Manager New Santa Barbara Opera House, Santa Barbara, Cal.: "It is the greatest piece of theatrical holiday work ever published. THE MIRROR is a welcome visitor, but the Christmas number surpasses everything of the kind."

LEON MEAD: "The most inviting dramatic number I ever saw—a treasure trove of stage history: valuable, nay, indispensable, to the critic, the manager and the profession in general."

GEORGE W. DAY: "The Christmas MIRROR is a regular sun-burst this year, and from an artistic standpoint is far ahead of your previous numbers. Accept my heartfelt congratulations and best wishes for continued prosperity."

ARTHUR SIDMAN: "The Christmas MIRROR is a fitting souvenir of the twentieth anniversary of a truly great paper. From an editorial, typographical or artistic standpoint it is certainly an interesting number. I am glad to see vaudeville so cleverly represented."

MR. AND MRS. JAMES F. KELLY: "We wish you a Merry Christmas and a most happy and prosperous New Year. The Christmas MIRROR is the best yet."

WILLARD STANTON: "I enjoyed the Christmas MIRROR hugely, and consider it the best you have ever gotten out."

VALERIE BERGERE: "I consider it the finest dramatic journal in the world, and am proud that I am in it."

GEORGE H. SUMMERS: "It is a dream of beauty."

JESSIE HENDERSON: "It is a beauty and the best yet."

CLARENCE AND GARDNER, managers Temple Opera House, Natchez, Miss.: "The most beautiful dramatic paper it has ever been our good fortune to peruse. So much did we think of it that we made a number of persons Christmas gifts of it, and if you could read the notes of acknowledgment your pride in it would be increased."

MARY VAN THOMY LARABIE: "The Christmas MIRROR is indeed a priceless gem."

HARRY R. VICKERS: "Your magnificent Christmas number was richly enjoyed by us all. Tommy Shearer and his company fall in line with the expression of the entire profession—it's a gem, and may its existence be always."

J. L. ROLL, Portland, Ind.: "The Christmas MIRROR is fine, and, like THE MIRROR always is, strictly *fin-de-siècle*."

W. F. STOWE, Emporia, Kan.: "The best I have ever seen—a work of art worthy a place in any library."

G. ED NAFTZGER, Lacon, Ill.: "The anniversary number has reached the wilds of my jurisdiction. It's a peach!"

BEN J. SCHUSTER, Selma, Ala.: "THE MIRROR has certainly exemplified the words of Samuel Johnson that 'that which pleases long and pleases many must possess great merit.' The true patron saint of the historic art, it has engrafted itself into the affections of all that love the drama. Just and kindly in its censure, liberal and judicious in its praise it deserves the high confidence it enjoys."

WILLIAM H. ROBINSON, Chatham, Ont.: "Exceptionally beautiful and interesting. I was especially pleased to have you recall the lamented 'Giddy Gusher.' The artistic groupings of correspondents are capital. The issue was a stupendous undertaking."

MINER WEST, Logansport, Ind.: "Every one says it is the handsomest Christmas publication of the clever editor and his efficient staff of writers."

JOSEPH HART: "I cannot say too much in praise of the beautiful Christmas MIRROR. From every point of view it is entirely admirable, and I desire to add my voice to the grand chorus of praise which is being sung by everybody in the profession. Here's to THE MIRROR and its bright staff. Long may they live and prosper!"

CHARLES J. STINE: "I thought last year's Christmas number perfection, but the '98 number eclipses it wholly."

EDWIN FORREST LODGEMAN, 2, A.O.O.P. House of the Order, No. 104 W. 47th St., New York. Next regular meeting, Sunday, Feb. 5, 1899, at 2 P.M. Applications for membership may be made to any Brother of the Order, or by letter to the President or Secretary, as above. MELTON NOBLES, President. J. J. SPER, Secretary.

LETTERS TO THE EDITOR.

A PROTEST AGAINST THE INDECENT.

WASHINGTON, D. C., Jan. 2, 1899.

To the Editor of *The Dramatic Mirror*:

SIR.—I have read much hysterical logic and analytical gush about David Belasco's adaptation of the degenerate Zaza, recently produced in this city. What balderdash! To whom does the critic compare Belasco that he should assume greatness? Why is it that a sensible man will mistake a clever mountebank and a commercial scribbler for a man of genius?

Can it be true that this vile, morbid, sensational hodge-podge is fit to be compared to Cyrano de Bergerac? I have not had the opportunity to see Cyrano, but I have been led to believe that Cyrano was a classic. If it be true that Cyrano contains indecent lines, cut them out. Vulgarity is not strength. In drawing characters we do not have to lay them on the dissecting table. To do this to a character, we would be treated to a play that in length would exceed that of the Chinese article. A dramatist can only treat a phase of character in the two hours and a half, and to occupy that time in idealizing faithlessness, explaining away and excusing a woman's greatest crime against herself and society, is not only disreputable, but highly presumptuous. Women from time to time prominent in society, art and letters have tried to explain and to justify an illegal liaison, but to no purpose. Shall Belasco be more fortunate than the intellects of the past? Shall we accept Belasco's code of morals and deny Christ's? If a play depends for its strength upon the clever handling of liaisons which daily shock society and which the daily press reviews in a regretful way, then I say farewell to art, adieu to idealism. We must part with the innocence, the sunshine, the mythology of life. We must teach young girls through such trash that fathers leave innocent wives and prattling babes to go off and live with painted soubrettes. We must accept the fact that women are content to do wrong so that they are afterward justified in their offense against society. Any man laying the slightest claim to talent can write a play condoning vice and weakness. The courts will not support the logic of the sensational dramatist. Life does not contain prototypes of the fallen woman and the faithless husband and father's justification. Hall Caine did indeed have to explain the reasons of his hero's actions. When an author has to give a long analysis of his reasons he stamps his play as weak, cloudy and capable of various constructions as to motives.

The critic brands Zaza as a work of high art because Belasco has idealized vice. Who would care to hear "Venus and Adonis" or "Lucrece" read in public to a refined audience. Does Belasco's language eclipse Shakespeare's? Shakespeare kills Desdemona through Iago because of the stain he has cast on her name through Iago. Othello makes commit suicide. Iago is made prisoner. Is not this retribution for Othello's born cussedness and compensation for the injustice of Othello and the villainy of Iago? Better far to kill as sweet a girl as Desdemona than to allow her to live after doubting her honor. Her death accentuates her purity. Better far that Othello killed her after finding her pure, and better that he died than to live to realize the stain he had cast on her. Shakespeare treats these matters in a masterly way, meting out justice as we would have it. Does not Hamlet realize that the death of all concerned will not restore his murdered father nor remove the stain of faithlessness from his mother's name? The critic compares Zaza to Camille in point of strength. Strength they both surely have. They smell to heaven. The romance of a courtesan. The disgrace to his cloth of John Storm. What elevating examples of manhood and womanhood! The most despicable of women, the most depraved and besotted of men, can always excuse their failings. The mother can excuse her murderous son—nay, believe in his innocence in spite of all evidence—but the cold public can never do so.

Critics are forever harping on the elevation of the stage. They rave over The Conquerors, Zaza, The Christian, thereby damning their own pusillanimous ideas of high art. They might with equal justice declare that if a lewd picture well executed is high art, as to say Zaza is high art because cleverly staged, well written. Tissot's "Life of Christ" is the acme of art. It combines a great subject, pure in tone, with masterly treatment. Is not Tissot's "Life of Christ" greater than Hogarth's "Rake's Progress"? One is unnecessary—the other elevating. For a critic to say that there are no emotions capable of strong dramatic treatment aside from those of murder and bestiality is to slap at the intelligence of the Creator. What songs thrill us more—the ribald, obscene patter or the soulful ballad? Witness the tears in the eyes of the gallery gods when some crack-voiced tenor by the assistance of the pictures on a sheet brings home to their simple hearts the tenderness of life. It is not alone the morbid song that accomplishes this. Those same tears flow when they see a big, brawny policeman pick up a golden-haired child out of the snow who has lost her way, and take her in his arms to warmth and friends. This is strength. Do we really sympathize with Camille—no! Would we not cry over the loss of the old cat or the booted dog? We cry at death—not Camille. Our dramatists should take a day off occasionally to visit the vaudeville theatres and study there what affects an audience. A man with a rank voice singing a sweet song of kindness and human pity will bring more tears, make more hearts beat with a warmer glow, than all the platitudes of a Belasco or Caine. Let a shrill-voiced tenor with his picture songs follow a disrobing act. He holds his audience by a spider's web of strength, yet he holds them fast. The simple song "Just Break the News to Mother" brings home to them the gruesomeness, the misery of war. Each honest heart in that audience takes it personally. Each gray-haired man thinks when he would feel should his boy be dying in a far off land. His heart swells with pity. The disrobing act has vanished from his mind. The simple ballad lingers there. He tells of it to his wife and child around his heart that night. He feels a kindly interest in the singer, a gratitude to the composer.

"Such songs have the power to quiet the restless pulse of care.

And come like a benediction.

Which follows after prayer."

I repeat, all criminals can justify their violent actions. They deceive some hysterical persons, but seldom the trained judge. He sees justice and truth beyond the criminal's counsel's platitudes and pleads for mercy. Give us the sunshine of life. Give us the legitimate joys and sorrows. Shame on the art which even attempts to condone vice and degradation. The Passion Play has been forbidden public performance on the plea of its sacrilegiousness, yet immorality is justified notwithstanding Christ's teaching on the shores of Galilee.

CHARLES BAINBRIDGE BLOUNT.

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NEW YORK, Jan. 7, 1899.

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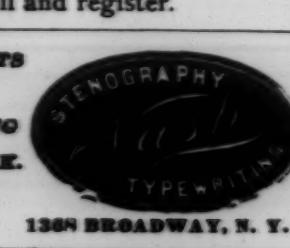
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